

TRAINING  
OF  
CAVALRY REMOUNT  
HORSES  
CAPT<sup>N</sup> NOLAN.



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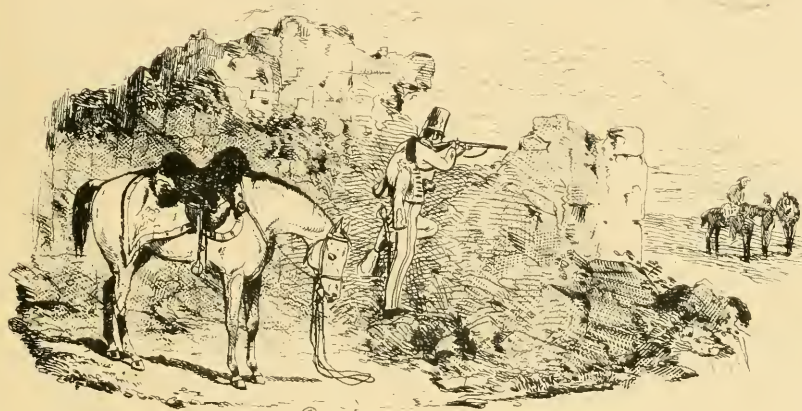


H. Ulken

THE TRAINING  
OF  
CAVALRY REMOUNT HORSES,

BY THE  
LATE CAPTAIN NOLAN.

A NEW EDITION  
REVISED BY THE AUTHOR.



*Plate 2*

LONDON.

PARKER SON AND BOURN.

MDCCCLXI.





TO  
LIEUT.-GEN. SIR GEORGE H. F. BERKELEY, K.C.B.,

IN  
TESTIMONY OF GRATEFUL RESPECT AND ESTEEM,

THIS WORK IS INSCRIBED,

BY  
HIS FORMER AIDE-DE-CAMP,

L. E. NOLAN,  
CAPT<sup>N</sup>. 15TH HUSSARS.



ARMY AND NAVY CLUB,  
10th August, 1852.

SINCE this book was put in the printer's hands, I have been travelling on the Continent. Every where I found that Monsieur Baucher's new *Méthode* had excited much attention, and not a little jealousy, amongst the followers of the old system. Books and pamphlets had been published, trying to turn into ridicule the bold intruder who, in two months, brings his horses to do what years could not accomplish in the old school.

In France, Baucher's *Méthode* was subjected to a trial, which, according to the reports of many members of the committee, was eminently successful. The system was rejected notwithstanding; but some of the bending lessons — the most important part of his *Méthode* — were retained, and are now made use of in the French Cavalry.

In what I have seen in the different foreign riding schools which I have visited, I have found no reason to change my opinion regarding the advantages to be derived from the application of part of Monsieur Baucher's *Méthode* to the purposes of cavalry; and I have endeavoured to graft upon it what I found best in practice, namely, first to bring out the horse's action, improve his paces, and give power and freedom to his movements; then use Monsieur Baucher's Lessons, which enable us to control that action, and thus regulate the horse's paces; and render him handy

and obedient. The troop horses in our service are not under proper control. The daring impetuous courage of our men is thrown away in action, for the horse will not second the rider's efforts with that speed and those sudden volts which enable the horseman to close upon and conquer his opponent. Does the fault lie with our men or with the horses ?

Most certainly not with either. Our men are superior to those of other nations, and there is no quality in which the well-bred English horse does not excel, no performance in which he cannot beat all competition. No, it is the system which is at fault. To ascertain and expose the faults of an existing state of things is easier than to substitute a different one, which shall not be liable to greater objections ; a trial of the system which I advocate, will, at least, prove interesting, and I hope establish beyond a doubt the great advantages to be derived from it.

The late Marshal Soult, who took great interest in it, and witnessed several of the trials made by order of the French Government, was heard to say repeatedly, "If English Dragoons were taught to break in their horses in this manner, they would prove the most formidable Cavalry that the world ever beheld, for it would give them that command over their horses in which they are so deficient."

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*Galignani, 8th August, 1853.*

"The Emperor has conferred a pension of 2,400 francs on Monsieur Baucher, the well-known professor of horsemanship, as a recompense for the services rendered by him in the Cavalry School at Saumur."

## LETTERS.

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*Extracts from a letter of* LIEUT.-GENERAL JOHN AITCHISON.

London, April 8th, 1852.

MY DEAR SIR,

\* \* \* \* \*

\* the system established and followed by you was eminently successful in training horses for the ranks (in the 15th Hussars).

I saw several remounts of seventy and eighty horses of different breeds and countries, and all appeared to be equally well broken in in a very short time; and it is due to you to state, that your successor, Lieut. LEE, *who followed out your system*, was perfectly successful in breaking in in a short time all the different breeds of horses for the ranks.

Upon one occasion I suddenly required a ride to be shewn to me in the school, at a time of the year when no riding drill (except for recruits) was carried on, and for this volunteers of two men from every troop turned out, who, without preparation of any sort, went through all that is required in Her Majesty's Regulations, and also performing several difficult and intricate figures at a gallop, and picked up basket heads from the ground at full speed, shewing how much they were at home on horseback, and how perfectly they could manage their horses.



I may add, that while the regiment was in the division under my command from July 1845 to October 1851, I never recognized any man but one who had ever been before me at any of the inspection rides, and I believe from inquiries made at the time, that he was the only man I had ever seen twice at these rides. \* \*

My last review of the regiment took place at the half-yearly inspection of October 1851, at which time two squadrons were mounted on geldings and two on entire horses\*, and I reported that it was the best review I had ever seen the regiment make at Bangalore, that the movements were executed with celerity and precision, and that the entire horses and geldings all worked so steadily and close, I could not observe any difference between them.

Believe me,

Yours truly,

(Signed) JOHN AITCHISON.

TO CAPT<sup>N</sup>. L. E. NOLAN,  
*15th Hussars.*

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\* "It was supposed that stallions could not be made to work as close and as steadily in the ranks as geldings: the entire horses when brought into contact, if they once got their noses together, reared, fought, and broke from the ranks." — *Note by Author.*

*Extracts from a letter of M.-GENERAL LOVELL B. LOVELL,  
K.H., H.P., 11th Hussars.*

London, U. S. C., 27th March, 1852.

MY DEAR NOLAN,

\*

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\*

\*

\*        \*        In regard to the Breaking and Training of Horses and men in the riding school or manége, I have to remark, that by your excellent system the horses, instead of being eight or ten months there, were all ready in less than two months, were brought on simultaneously, and were equally obedient and handy. The work was so light that none suffered from the training.

Of eighty horses broken in one season, whilst I held the command of the 15th Hussars, seventy-nine were ranged in the ranks in six weeks. I passed them myself, having seen them go through the whole of the lessons — cantering, passage, changes of leg, &c.; they walked well, trotted steadily, and I remarked, particularly, their fine carriage, and the facility with which they reined back and closed to either hand, my approbation of which I mentioned in regimental orders, and which I attributed to the system pursued by you, which system was also attended by other advantages; the men had greater confidence in feeling their horses to be so much under control, that they worked better in the field, and would prove more formidable in single combat. By this system a large number of horses could be broken in in a very short space of time, and it would prove advantageous, if generally adopted in our cavalry.

The 15th Hussars, at that time, had been composed of men of

different arms, and I do not hesitate to state, that by your mode of manége they were all brought to the same uniform position and seat on horseback.

Believe me,

Very truly yours,

L. LOVELL, M.-GENERAL,  
*Colonel H. P. 11th Hussars.*

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*Letter from* LIEUT.-COLONEL G. W. KEY, 15th Hussars.

London, 5th April, 1852.

MY DEAR NOLAN,

As you tell me in your letter that you are about to publish a small work on Military Equitation, and ask me for my opinion of the system followed by you for breaking in the remounts of the 15th Hussars, I lose no time in complying with your request, and in stating what I know from practical experience to be the case, that it is a most excellent system. Its advantages are numerous. The chief, perhaps, is the short time required under it to render the horse in every respect perfect in manége, and fit for his work in the field, either in squadron or when skirmishing. The system is so simple and so gradual that no evil effects result from it; and it may be acquired most easily by any dragoon, enabling each man to break in his own horse thoroughly. The evident and rapid progress creates an interest which renders this duty of the soldier a pleasure and never a toil. I cannot write nearly all I think of the system, but all that I do say in its praise I can say with

confidence, for I have carefully considered it, practised it, and seen its beneficial results. Upwards of 300 horses of the regiment have been broken in (each by his owner) on this system; and, if my memory serves me correctly, all having progressed together, with perhaps two or three exceptions, were simultancously dismissed from drill under three months, rest-days included, fit for all hussar purposes, well mouthed, well balanced, and under proper control. Such of my own horses as were broken in on this system by you were, to my mind, perfect chargers, and some I know belonging to others were more highly finished even than mine. It is not to be expected that every dragoon is to be a perfect riding master, or that his horse should be of the *haute école*; but it is greatly to be desired that every dragoon should be able to break in his own horse, to have him under thorough control, and to ride him with confidence and pleasure. This can easily be obtained by the system you pursued, and it perfectly succeeded with horses of various descriptions and breeds—Arab, Cape, Persian, Australian, and the country-bred horse of India—this last the least tractable of any; and it must be remembered that all these horses were quite unbroken when they joined the regiment, and unaccustomed to Europeans.

With my best wishes,

Believe me,

Yours very sincerely,

G. W. KEY.

CAPT<sup>N</sup>. L. E. NOLAN,

*King's Hussars.*





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## THE LESSONS.



First, on the Snaffle . . . 8 days . . . One Lesson a day . . .  $\frac{3}{4}$  of an hour.

„ On the Bit . . . 7 „ . . . Two Lessons a day,  $\frac{3}{4}$  of an hour the morning lesson, the afternoon lesson a  $\frac{1}{4}$  of an hour ; horses are merely bridled, and put through the Dismounted Bending Lessons.\*

Second „ 7 days . . . Two Lessons a day . . .  $\frac{3}{4}$  of an hour A.M.,  $\frac{1}{4}$  P.M.

Third „ 7 „ . . . Two ditto . . .  $\frac{3}{4}$  „  $\frac{1}{4}$  „

Fourth „ 5 „ . . . Two ditto . . .  $\frac{3}{4}$  „  $\frac{1}{4}$  „

Fifth „ 7 „ . . . Two ditto . . .  $\frac{3}{4}$  „  $\frac{1}{4}$  „

Sixth „ 7 „ . . . One ditto . . .  $1\frac{1}{4}$  „

Seventh „ 14 „ . . . One ditto . . .  $1\frac{1}{2}$  „

—  
Total 62 days.  
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\* This short lesson in the afternoon is a great assistance in bringing on the Horses, but it *can be left out*, if inconvenient. The troops I only paraded once a day ; but my own horses I worked morning and evening.

## SUBJECTS OF THE PLATES.



PLATES. FIG.	SUBJECT.
1	Frontispiece.
2	Vignette. The Horse Trained to Stand whilst his Rider Dis- mounts to Fire.
3	Bending the Horse to the Right with the Bit.
4	Ditto ditto.
<del>4a &amp; 4b</del>	Bending the Horse to Right and Left with the Snaffle and Bit Reins.
5	Reining in on Foot.
6	“Reining In,” when Mounted, the Horse Resisting. The Bend required is not complete till the horse brings his nose down to No. 10.
7	“Reining In,” the Horse Yielding. If the Horse with his nose up at No. 1, as in Plate 6, suppose a power of resistance to your hand equal to 100 lbs., that power will be reduced to 50 lbs., when his nose is brought to No. 6. The power of resistance diminishes at each degree until it ceases altogether at No. 10, and when there, the Horse can no longer resist the power of the bit; if he attempts to break away, he does so by first throwing his head up and keeping his nose in the air, as his instinct teaches him that it is the only position in which he has a chance of beating you.
8	“Circling to the Right on the Forehand,” at first the Horse’s head straight to the Front.
9	Ditto ditto, the Horse’s head bent to the same side his haunches are coming round to.
10	How to teach a Horse to Go About on the Haunches.
11	The Horse in Hand, “Reining Back.”
12	Trying to make a Horse Rein Back, by pulling at the Reins “without” using the Leg.
13	On the Haunches, Right About.
14	Pirouette to the Right.



PLATES.	FIG.	SUBJECT.
15	1	The Young Horses Formed for their Mounted and Dismounted Bending Lessons.
	2	Forming Divisions and Circling by Divisions to the Right.
	3	By Divisions down the Centre.
	4	Divisions Closing and Turning to the Right, Exchanging Cuts and Guards.
16	1	The Spiral Figure.
	2	Picking up Basket Heads from the Ground and Riding at Rings and Heads at Speed.
17	1	Preparing to Pick up a Basket Head.
	2	Throwing up the Last Head, and Bringing the Horse to a Canter.
18	1	First Point at Ring.
	2	Second Point ditto.
19	1	Third Point at Head.
	2	Cut 5 at Head.
20	1	Cut 6 at Head.
	2	Cut 3 at Head.

# THE TRAINING OF CAVALRY REMOUNT HORSES.



## INTRODUCTION.

THIS new system of Equitation was invented by Monsieur Baucher ; and, for any thing that is good in this book, the credit is due to him.

I had at first intended translating his work from the French ; but experience shewed me that certain modifications were necessary to adapt it to the use of our cavalry. I therefore determined on publishing the lessons as I myself had carried them out with many horses of different breeds and countries, adding what my experience\* suggested ; and as I found that those lessons succeeded with all, without exception, I can safely assert, that any horseman of common capacity, following them out in the same way, will break in his horse perfectly in about two months' time.

The system rests on a few simple principles, shewing how to attack each point in succession, and thus enabling the rider at last to reduce his horse to perfect obedience. The horseman, in the success he daily obtains, finds a constant incitement to continue his exertions ; the only thing to guard against is undue haste, and the wish to obtain too much at once.

By this plan the time of training is shortened so much, that one's interest in the daily progress of the horse never flags ; the

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\* The author served for some time in the Hungarian Hussars, and was a pupil of Colonel Haas, the instructor of the Austrian Cavalry.

man works with good will, and many a horse is thus preserved from the effects of bad temper in the rider.

It saves many a young horse from the ruin occasioned by the use of the longe and other substitutes for skill in the riding school.\*

The progress made is so gradual, that it never rouses the horse's temper.

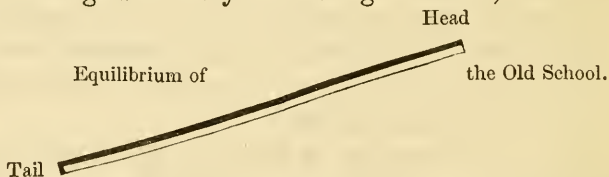
It improves the horse's paces, makes him light in hand, and obedient, adds greatly to the appearance and efficiency of each individual horseman, from the way the horses learn to carry themselves, and the confidence the man naturally has when riding an animal he feels to be completely under his control.

In case of emergency, cavalry could, by this system, prepare any number of young horses for the field in an incredibly short space of time; for though about two months are required to complete the lessons, the horses could be made available for service much sooner.

All other books on equitation speak in general terms, but never point out where to begin, how to go on, or when to leave off.

According to the old school, when you had arrived at the "height" of perfection, your horse was constantly sitting down on his haunches—"a great object to have gained after a couple of years hard and dull work!"

In the old school much was written about equilibrium; the horse's hind legs were drawn under him and rooted to the ground, whilst his fore legs were always scrambling in the air;



and those horses that were perfect had acquired a way of going up and down, much resembling the motion of a hobbyhorse; too much

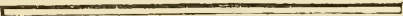
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\* The longe is useful, indeed often necessary, with refractory horses; but the use of it should be made the *exception*, and not the rule.

weight was thrown on the haunches, and a horse could neither raise his hind leg to step back when required, nor could he dash forward with any speed whilst made to throw his weight backwards.

The horse, again, whose weight was thrown forward was still worse and more dangerous, for the weight of the rider often brought him to the ground; and at all times the bearing on the hand was so great as to require the strength of both arms to resist it--thus, the horseman, having no power over his horse, became in a great measure useless as a soldier.

Baucher's Equilibrium.

Tail  Head.

The true equilibrium, which is neither on the haunches, nor on the forehead, but between the two, Mons. Baucher alone has shewn us how to obtain, by carefully gathering up and absorbing one by one all the resources of the horse, and uniting them in one common centre, where they are held at the disposal, at the sovereign will and pleasure, of the horseman.

## PREPARATORY REMARKS.

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1.—*Introductory Remarks, on the Health and Condition of the Horses—On Punishments, Obedience, Resistance, Weakness—Vice, Plunging, Rearing—How to fall clear of a Horse when he throws himself backwards—Starting—If a Horse turns round, how to proceed.*

THE health and condition of the horses should be carefully considered, and great care be taken not to over-fatigue them by too violent exertion. Remember to husband their resources, and never overwork them; be as careful of their tempers as of their legs, for a restive horse is of little use in war. Punishment should never be inflicted on a young horse, except for decided restiveness, and downright vice. Even in that case, your object only being to oblige him to go forward, you will, the moment he moves on, treat him kindly.

When a horse resists, before a remedy or correction is thought of, examine minutely all the tackle about him. For want of this necessary precaution, the poor animal is often used ill without reason, and being forced into despair, is in a manner obliged to act accordingly, be his temper and inclination ever so good.

Horses are by degrees made obedient through the hope of recompense, as well as the fear of punishment. To use these two incentives with judgment is a very difficult matter, requiring much thought, much practice, and not only a good head, but a good temper; mere force, and want of skill and coolness, tend to confirm vice and restiveness. *Resistance* in horses is often a mark of strength and vigour, and proceeds from high spirits; but punishment would turn it into vice.

*Weakness* frequently drives horses into being vicious when anything wherein strength is necessary is required of them. Great care should be taken to distinguish from which of these causes the opposition arises.

It is impossible in general to be too circumspect in lessons of all kinds, for horses find out many ways and means of opposing what



you demand of them. Many will imperceptibly gain a little every day on their rider ; he must, however, *always* treat them kindly, at the same time, shewing that he does not fear them, and will be master.

*Plunging* is very common amongst restive horses. If they continue to do it in one place, or backing, they must be, by the rider's legs and whip firmly applied, obliged to go forward ; but, if they do it flying forwards, keep them back, and ride them gently, and very slow, for a good time together. Of all bad tempers in horses, that which is occasioned by harsh treatment and ignorant riders is the worst.

*Rearing* is a bad vice, and, in weak horses especially, a dangerous one ; whilst the horse is up, the rider must yield the hand, and at the time he is coming down again, he must vigorously determine him forwards ; if this be done at any other time but when the horse is coming down, it may add a spring to his rearing, and make him come over. If this fails, you must make the horse move on by getting some one on foot to strike him behind with a whip. With a good hand on them, horses seldom persist in this vice, for they are themselves much afraid of falling backwards. When a horse rears, the man should put his right arm round the horse's neck, with the hand well up, and close under the horse's gullet ; he should press his left shoulder forward, so as to bring his chest to the horse's near side ; for if the horse falls back, he will then fall clear.

*Starting* often proceeds from a defect in the sight, which, therefore, must be carefully looked into. Whatever the horse is afraid of, bring him up to it gently, and if you make much of him every step he advances, he will go quite up to it by degrees, and soon grow familiar with all sorts of objects. Nothing but great gentleness can correct this fault ; for, if you inflict punishment, the dread of the chastisement causes more starting than the fear of the object ; if you let him go by the object without bringing him to it, you increase the fault, and encourage him in his fear. However, if a horse turns back, you must punish him for doing so, and that whilst his head is away from the object ; then turn him, and ride him up quietly towards what he shied at, and make much of him as long as he moves on ; never punish him with his head to the object, for if you do he is as badly off with his head one way as the other, whereas, when the horse finds out that he is only

punished on turning back, he will soon give it up. If a horse takes you up against a wall and leans to it, turn his head *to* the wall, and *not* away from it.

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II.—*Young Horses not to be kept together, but mixed up with the old Horses—Saddling—Physic—Telling off the Horses into Rides—A separate ride for the weak and young—Use of Cavesson and Dismounted Men—Manner of mounting young Horses so as to avoid Accidents.*

WHEN Remount Horses join a regiment, they should be distributed amongst the old horses; they thus become accustomed to the sight of saddles and accoutrements, to the rattling of the swords, &c., &c., and the old horses on each side of them, taking no notice of all these things, inspire the young ones with confidence.

The Veterinary Surgeon first takes them in hand, and a dose of physic previous to their going into work is advisable; meanwhile, the men should handle them, and saddle them quietly, under the superintendence of a non-commissioned officer. They will thus be quietly preparing for their work in the school.

The first day they are led down to the riding school in saddles, with snaffle bridles, the Riding Master should inspect the saddles, see that the cruppers, breast plates, and girths, are rather loose, so as not to inconvenience the horses; he should then order the men to mount quietly, and at once file them at a walk round in a large circle, and whilst so doing, divide them into rides of twelve, fourteen, or sixteen each. He should pick out all the horses that are in poor condition, or weak, or very young, and make a ride of them, giving them less work than the others.

The Riding Master should allow no shouting, and no noise in the rides, and even the words of command should be cautiously given at first, so as not to startle or set off the young horses. When the rides are told off, they are filed to stables. If any of the horses are intractable, the men should dismount and lead them home; but all those that go quietly should go and come from school mounted, the files being at a horse's length interval and distance.

Plenty of running reins should be distributed; they are a great help to a man at first, in keeping the horse's head steady, and

they never do harm; but they should always have some play, and a man must never be allowed to have a pull upon them.

If any of the horses will not allow the men to mount, put a cavesson on, stand in front of the horse, raise the line with the right hand, and play with it, speaking to the horse at the same time to engage his attention, whilst the man quietly mounts; no one else should be allowed near, as the more people round a horse the more alarmed he is, and the more difficult to manage. As soon as the man has mounted, turn your back to the horse, and walk on, leading him amongst the other horses, and round with them—he will soon follow their example. A few dismounted men are necessary to take hold and lead those horses that are unsteady when mounted, and if any one of them stands still, take care that the man trying to lead him on, does not pull at his bridle, and look him in the face, which will effectually prevent the animal from moving forward; make the man who leads the horse turn his back and go on, and, in ten cases out of twelve, the horse will follow.

In mounting young horses, place the left hand rather high up on the mane, and with the right take hold of the pommel, *not* the cantle of the saddle, you can thus always swing yourself on to the horse's back; whereas, if your right hand is on the cantle, and the horse springs forward, or turns round, in trying to pass the leg over the horse, you must let go your hold with the right hand, and thus you lose your balance, and are thrown off. By the other way, you hold on with both hands, the saddle is open to receive you, and you can swing yourself into it in spite of anything the animal may do to prevent you.

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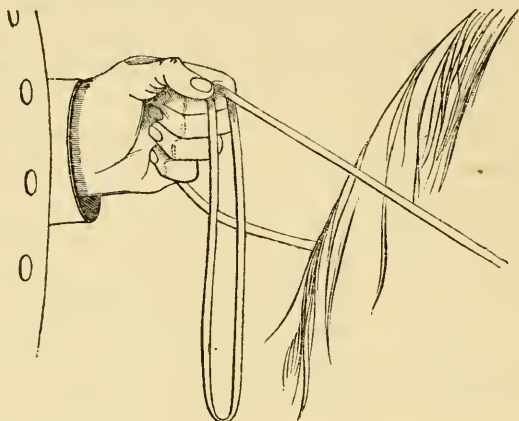
## How to use the Bit Reins when held divided by the little finger of the left hand.

“THE object is through certain indications to make yourself understood and obeyed by the horse: and it is necessary that these indications shall be such, that the rider can employ them under all circumstances, and when making use of the sword.”

Cavalry soldiers are ordered to turn their horses on the “inward rein,” that is, with the right rein to the right, with the left rein to the left; *but they turn them on the outward rein chiefly*; this is too

well known to require comment, for to invent the means of accomplishing this object with the inward rein, has long been a problem amongst the professors of horsemanship, various books having been written on the subject.

General Kress v. Kressenstein, an Austrian cavalry general, proposed fastening the bit reins at a certain length, and dividing them with the whole hand, (*vide fig.*) to enable the man to feel



the right rein when turning to the right, the left rein when turning to the left; but this and other systems proposed, have more of disadvantage than advantage in them.

Let us select two cavalry services, the English and Austrian, and see what the instructions are for turning a horse to either hand.

In both services, the system is to turn the horse on the *inward rein*; to do this it is necessary to shorten that rein considerably.

“*To turn to the Right.*” (*English Cavalry Instructions.*) “Turn the little finger of the left hand towards the *right* shoulder.”

“*To turn to the Right.*” (*Austrian Cavalry Instructions.*) “Turn the little finger up towards the *left* shoulder.”

“*To turn to the Left.*” (*English Cavalry Instructions.*) “Turn the little finger of the left hand towards the *left* shoulder.”

“*To turn to the Left.*” (*Austrian Cavalry Instructions.*) “This is done by turning the little finger towards the *right*, the thumb falling forward.”

Thus the artistic contortion of the bridle hand, which turns an



English horse to the right, has exactly the contrary effect upon the Austrian, for it turns him to the left; and that turn of the bridle hand, which is to bring the English horse to the left, makes the imperial one turn to the right.

Now let any one divide the reins with the little finger, and see whether by following these instructions, it is possible on either system to shorten the inward rein to any extent, and whether in doing so, he does not feel the other rein also; thus it cannot be with the *inward rein* that the horse is turned, because you cannot shorten that rein sufficiently to turn the horse without pulling the other rein at the same time.

According to one of the above systems, the soldier, whilst turning to the right to meet his antagonist, is to turn his body one way and his hand another.

A dragoon uses one hand for the reins, the other for the sword, and the system requires that the bridle arm shall be a *fixture*, that the bridle hand shall *only* move from the wrist, and that this latter shall be *rounded outwards*: the whole position is constrained, almost painful. When a troop horse is bad tempered, or tired, he is not always inclined to obey the very slight indications given "from the wrist;" thus the first time the soldier gets into difficulties he is reduced to letting the horse have his own way, or he must use his bridle hand with a little more energy (than the system admits of) to bring the horse to obedience; still he attains his object with difficulty, because the animal has not yet learnt to understand the aids which necessity has driven the rider to invent for the occasion.

The horse, whilst breaking in on the snaffle, has always been turned on the inward rein, and when bitted, he is made to turn on the outward rein, without ever having been *taught* to do so!

The conclusions to be drawn from the above are: that as both English and Austrian Cavalry can turn their horses to the right or left, and by exactly the *reverse contortions* of the wrist, these said contortions can be of little consequence either way; by neither process can the inward rein be shortened without pulling the outward rein (particularly when strength is required). Thus, it is evident, it is *not* the inward rein which forces the horse into the new direction.

The fact is, the use of the *outward* rein is absolutely necessary; and not only the outward rein, but I go further, and say, that "no

feeling of the rein is a right one, without the assistance of the other rein, and both the rider's legs;" for, in the first instance, you work on the head and neck alone, and that imperfectly, whereas, in the latter, you work upon the whole horse at once.

When a horse is ridden on the snaffle, he only feels the direct pull more or less strong of the rider's hand; with a bit in his mouth, the effect is different and more powerful, on account of the lever, which tightens the curb chain on the lower jaw of the horse, and forces him to yield with head and neck. The rider is connected with this lever by the reins, and acts upon the horse by the weight of his body, and the pressure of the legs, as much as he does with the bit. If you put a bridle in the horse's mouth for the first time, mount him, and carry the bridle hand to the right, throwing the weight of the body to that side, the horse will turn to the right, though you may have felt the left rein more than the right one, and this because the tension of the reins which proceeded from a central point being suddenly changed to a point on the right, and the horse feeling all the weight inclining to that side, as you would step under a weight you were carrying, to prevent it from falling, so does the horse feel the necessity of following, till the equilibrium between himself and his load be re-established. How useless then are all those studied and difficult movements of the bridle hand, since, turn your little finger into whatever difficult position you like, if you bring it at the same time your bridle hand and body to the same side, to that side will the horse turn. Let us therefore profit by this natural inclination of the horse, and *impress those aids upon him by education, which by instinct he is already inclined to obey.*

The life of the cavalry soldier must often depend upon his being able to turn his horse to either hand: it is therefore important that means should be placed at the man's disposal to enable him to attain his object, with some degree of certainty; the system should be one which can be carried out by *all men* upon *all horses*; the aids should be natural and easy to the man, and intelligible to the animal; to this purpose I think that

*The position and action of the bridle hand and arm should be as follows :*

The upper arm perpendicular from the shoulder, the lower arm resting lightly on the hip for support.

Bridle hand opposite the centre, and about three inches from the

body, with the knuckles towards the horse's head, thumb pointing across the body, and a little to the right front, the hand as low as the saddle will allow of, held naturally without constraint.

The wrist in a natural position, *not* rounded outwards, which deprives the hand of the action from front to rear, and makes the whole arms stiff.

The bit reins divided by the little finger, the snaffle reins brought through the full of the hand, the thumb upon the reins, but not pressed down upon them, to avoid giving stiffness to the hand.

In dividing the bit reins with the little finger, the right rein which passes over the finger is always a little longer than the other and requires to be shortened; if this is not attended to, the horse is ridden chiefly on the left rein, he is wrongly "*placed*" from the beginning, (his head being bent to the left,) and can never work well; for one of the great principles in Equitation is, when moving in a straight line to keep your horse's head straight, and when turning to either hand, to let the horse look the way he is going. "*To Turn to the Right.*" Carry your hand to the right with the knuckles up.

"*To Turn to the Left.*" Carry the hand to the left, and bend it back slightly from the wrist, thumb pointing to the front, knuckles turned down.

"*To Pull Up.*" Keep the hand low, the body back, and shorten the reins by drawing back the bridle arm.

In breaking in horses, teach them by the use of the inward rein to turn their heads into the new direction; at the same time *always make them feel the pressure of the outward rein against the neck.* Thus when the rider (with the reins in his left hand) carries his hand to the right, the right rein being the first felt, inclines the horse's head that way, and the pressure of the left rein against his neck, *which unavoidably follows*, induces the horse to turn to the right.

To the left, *vice versâ.*

When turning a young horse the first few times, put the right hand to the inward rein whenever he hesitates in turning, to *shew* him the way.

These aids are so simple and so marked, that the man can never make a mistake, nor can the horse misunderstand them; hand and body work together; they are sure to be resorted to on an emergency, because natural to the man, and therefore the best to adopt in practice.



## *On the Snaffle.*

### First Lesson,

(Eight Days.)

*To get the Horse to move forward.*

“The Instructor should insist on the men using their horses gently ; he will thus save much time, and gain his object.”

DURING these first lessons, old horses should lead the rides, and a few dismounted men be with each, to take the horses into their places when required.

The first point to gain is to get the young horses to go forward, and to go willingly; they should therefore be allowed to walk once, or twice, quietly round the school, be patted and made much of; the men must be cautioned not to use their spurs, but the whip only.

The word “*Trot*” is then given, and the horses are urged to trot their best, and though some confusion is likely to ensue at first, the instructor is cautioned not to bring them to a walk immediately, which is likely to increase it; but to keep the nags going for a short time, then bring them to a walk and halt them. (The dismounted men are here found useful.) Let the men sit at ease, speak to, and make much of their horses.

During this lesson, the men must be careful not to go into the corners of the school; they must give the horses their heads, and only use the snaffle to keep them in their places.

Repeat the trotting to the left, and remember that the “*object*” at this time is to get the horses to go: the pace must not be confined in any way, but the horse should have the greatest freedom, and be made to step out to his utmost at the trot, without any regard to distances being kept. After they have been at work for half an hour, form them up.

This lesson *altogether* not to last more than half an hour, and to be repeated every day, until all the horses trot well out; eight or ten lessons will generally bring them to it.\*

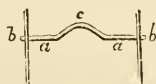
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\* This Lesson on the Snaffle is no part of M. Baucher's System, who begins his work at once on the bit, but by experience I found that the horses were brought on quicker in the end, and better, by being put through this Preparatory Lesson on the Snaffle. Indeed, with troops I consider it absolutely necessary, though a single horseman can do without it.

## *The Bit.*

*A light Bit—Description and Advantages—Horses' mouths equally sensitive to the power of the Bit—Severe Bits—Reasons for not using them.*

THE best Bit for all purposes is a light one, the checks of an average length, and the mouth-piece merely sufficiently arched (*c*) to admit of the horse's tongue passing freely underneath it, points, *a* *a*, made straight to rest equally on the horse's jaw, and not too thin.



In choosing a Bit for a horse, the point to look to is the distance between *b b*, which should vary according to the breadth of the horse's mouth.

A Bit of this sort is quite sufficient to bring most horses under control, for it is a mistake to fancy that the opposition a horse offers to the rider's hand, is caused by the peculiar shape of his mouth, or that one horse's mouth is by nature much more sensitive than another.

The jaw-bone of every horse is covered in the same way; whether a horse be light or heavy in hand cannot therefore depend upon the quantity of *flesh* between the Bit and the jaw-bone, though many suppose this to be the case; but the fact is, it is not the horse's mouth that is hard, but the rider's hand that is in fault.

Many and various are the Bits in use, originating chiefly with the trade, and partly the inventions of those, who unable to control their horses, sought assistance in bits of different sorts. For instance, when a horse carried his nose up, a bit with long cheeks was recommended, which, by adding to the power of the lever, should assist the hand to pull in the horse's nose by sheer strength. In this case, if the horse has never been taught to yield to the pressure of the bit, and to bring his head in, he will set his jaw against the bit to alleviate the pain he suffers, and thus adopts a way of his own, which he will ever after recur to in similar circumstances.

Other Bits again are such instruments of torture, that they either deaden all sensation in the horse's mouth, which becomes numbed from the excessive pressure, stopping the circulation of the blood, or they drive a horse frantic with pain, and no power the rider can exert with his legs, can bring the animal to face such a Bit; the horse therefore remains behind the hand, and "hand and leg" cannot work together.

I therefore recommend a light Bit; and in the following Lessons I shall proceed to shew how to use it so as to ensure obedience.

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## *On the Bit.*

"Les Études premières bien comprises conduisent à l'érudition."

(*Passe-temps Equestres.*)

### Preparatory Lesson.

TO MAKE A HORSE TRACTABLE AND STEADY AT MOUNTING.

BEFORE commencing the Bending Lessons, it is well to give the horse a preparatory one of obedience, and to make him sensible of the power that man has over him. This first act of submission, which may appear of but slight importance, will prove of great service; it makes the horse quiet, and gives him confidence and gives the man such ascendancy as to prevent the horse at the outset from resisting the means employed to bring him under control.

Two lessons of half-an-hour each will suffice to obtain this first act of obedience from the horse.

Go up to him, pat him on the neck, and speak to him; then taking the near bit rein at a few inches from the ring with the left hand nails down, place yourself on a line with the horse's head at arm's length, so as to offer as much resistance as possible to the horse when he tries to break away; should he attempt to rear or strike, hold his head down; if you cannot manage him with the bridle the cavesson may here be used with good effect; take the whip in the full of the right hand, with the point down, raise it

quietly and tap the horse on the chest, on which he will naturally try to escape from the punishment, and rein back to avoid the whip; follow the horse whilst backing, pulling at the same time against him, but without discontinuing the application of the whip in the same quiet way, shewing no signs of anger nor any symptoms of giving in.

The horse, soon tired of trying back, will endeavour to avoid the infliction in another way, by rushing forward, and this time successfully, for you must then stop and make much of him. This Lesson repeated once or twice will prove wonderfully successful. The horse, having found out how to avoid the punishment, will not wait for the application of the whip, but anticipate it, by moving up at the slightest gesture; this will be of the greatest assistance in the subsequent Bending Lessons, as also of great use in mounting and dismounting, and in every way accelerate the training of the horse.

It is a great advantage to a soldier to have a horse that will come up to him, and follow him, and that will at all times allow himself to be led.

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## *Horses Bitted.*

### First Lesson.

(Seven Days.)

*Dismounting Bending Lessons—Teaching the Horse to yield to the pressure of the Bit, to follow the indication of the reins, and to rein in—Mounted Bending Lessons, reining the Horses in—How to proceed with Horses that rein in too much—The “Appui,” or necessary degree of bearing on the hand explained—To teach a Horse to obey the Pressure of the Leg—Circling on the Forehand—Use of the Inward Leg.*

THE horses (being bitted, the curb chains rather loose) are formed in the riding school as in Fig. 1, Plate 15; the whole dismount by word of command, and begin the first Bending Lesson

with the Bit. The object of these Bending Lessons on foot is to teach the horse obedience to the hand, to teach him that when you feel the right rein he must bring his head to the right, when you feel the left rein he must bring his head to the left, and when you feel both reins he must "rein in," arch his neck, and bring his nose home.

The balance of the horse's body and his lightness in hand depend on the proper carriage of the head and neck, and to these two points we therefore first direct our attention. They should always precede and prepare the horse by their attitude for every movement about to be executed, and the rider has no power over the animal until he has rendered both these points susceptible of every impulse communicated by him. It stands to reason that if they do not lead in all turns and changes of hand, &c., &c., if in circling they are not bent to the circle, if in reining back the head is not brought home, if their carriage is not always in keeping with the different paces, the horse may execute the movements required of him or *not*, as he pleases.

A young horse generally attempts to resist the bit, either by bending his neck to one side or other, setting his jaw against it, carrying his nose high up, or low down. We render him manageable by bending him to the right and left, and by "reining him in:" against this last bend the horse generally defends himself most successfully, by setting his under jaw, or closing it firmly on the bit, and as nothing can be done with him until he has been taught to yield to the hand, we must begin our work with the dismounted Bending Lessons, and we shall find that, in a short time, horses that required the whole strength of a man's arm to make them obey the action of the bit on the bars, will bend to the slightest feeling of the reins; for, finding that they cannot resist the power of the bit, used in the manner hereafter shewn, their instinct will teach them to obey, and habit accustom them to yield to the impulse received from the rider.

As a general rule, in all the ensuing Bending Lessons, when a horse champs the bit, it is a sign that he no longer resists the action of the hand; then make much of him, and allow him to resume his natural position. It is of the utmost importance that the horse never be allowed to take the initiative. "*Always oppose the raising of the horse's head,—always lower your hands and bring it down.*" If he moves off his ground, whether back or to one





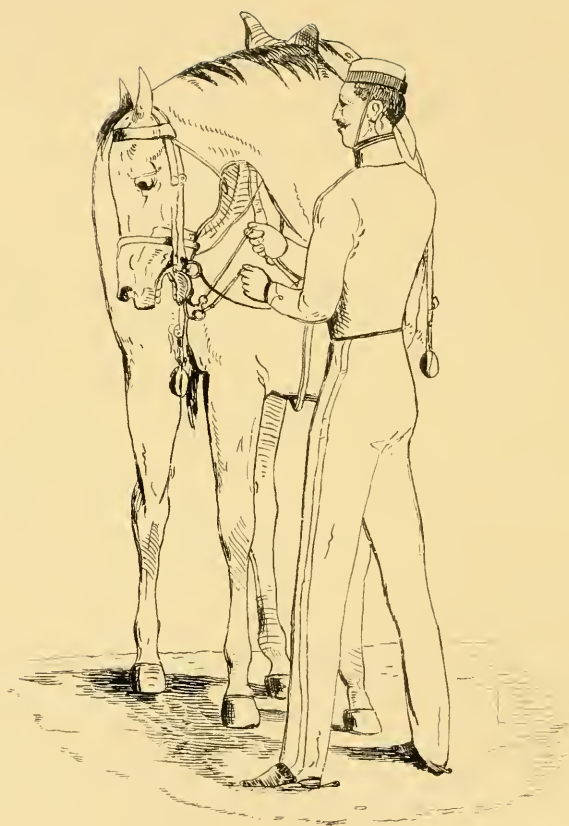


Plate 4<sup>2</sup>





*Plate 4*







side, bring him up again by tapping him on the chest with the whip, place him straight, and resume your Lesson.

See that the bit is properly placed in the horse's mouth, and the curb chain so that you can pass your finger under it; place yourself on the near side in front of the horse's shoulder, facing inwards, the feet a little apart to give you more power.

Take the off bit rein in the full of the right hand, close up, with the ring of the bit between the forefinger and thumb; the near rein in the same way with the left hand, thumb nails towards each other, and little fingers outwards; bring the right hand towards the body, extending the left one from you at the same time, so as to turn the bit in the horse's mouth. (*Vide* Plate 3.) The strength employed must be gradual, and proportioned to the resistance met with, taking care at first not to bring the horse's nose too much in, or too close to his chest, which would make the bend very difficult; if the horse reins back, continue the pressure until he, finding it impossible to escape from the restraint imposed upon him by the bit, held thus crossways in his mouth, stands still and yields to it.

When the bend is complete, the horse will hold his head there without any restraint, and champ the bit (*vide* Plate 4); then make much of him, and allow him to resume gently his natural position, but not to throw his head round hurriedly.

Practise this in the same manner to the left.

Then take the off snaffle rein in the right hand over the horse's withers, the near rein with the left hand at a few inches from the ring (*vide* Plate 4<sup>a</sup>). Draw the right hand down the horse's shoulder, shortening the right rein till the horse follows it and bends to the right, then pass the near rein into the grasp of the right hand, pat the horse with the left: resume the near rein to bring the horse's head to the front again. Do this in the same way with the bit reins to both sides (*vide* Plate 6).

"REINING IN," ON FOOT.

Pass the snaffle reins forward under the bit head stall, hold them with the left hand in front of the horse's nose to prevent his reining back. Take the bit reins in the right hand and draw them towards the horse's chest. If he tries to move back off his ground, oppose him with the left hand, but if he bring his nose in and arches his neck, yield with both hands and make much of him.

(See Plate 5, Fig. 1.) Practise this also on both sides, holding a single rein in each hand, as shewn at fig. 2. Do not forget to oppose the raising of the horse's head, by lowering your hands, and bringing it down, as before mentioned.

The Instructor now orders the men to mount, and then to bend the horses' heads to the right and left.

*To the Right*, by passing the second finger of the right hand through the bit and bridoon reins well down; so as to have the reins short on the off side. Then draw them quietly towards you till you get the horse's head completely round to the right, in the same position as in the bend dismounted. When the horse champs the bit, make much of him, and allow him to resume his natural position.

When bending the horse's head to the left, pass the right hand over the left one, and, placing the forefinger through the near reins, proceed as before directed.

The men must not play with the reins, or saw them about in the horse's mouth; they should draw them quietly to the side to which they wish to bend the horse's head, maintaining a feeling always on the outward rein.

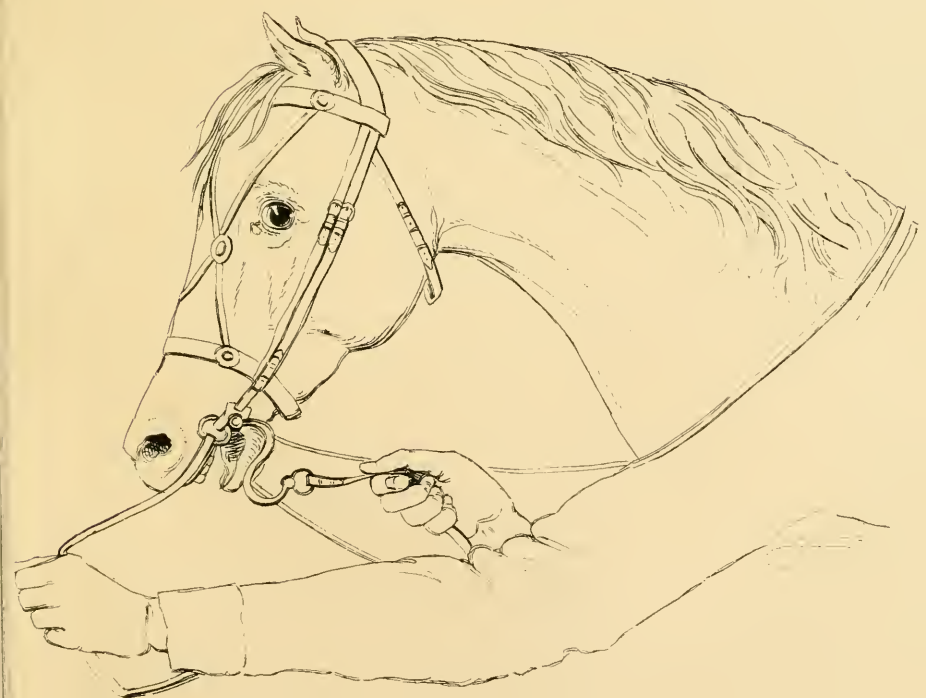
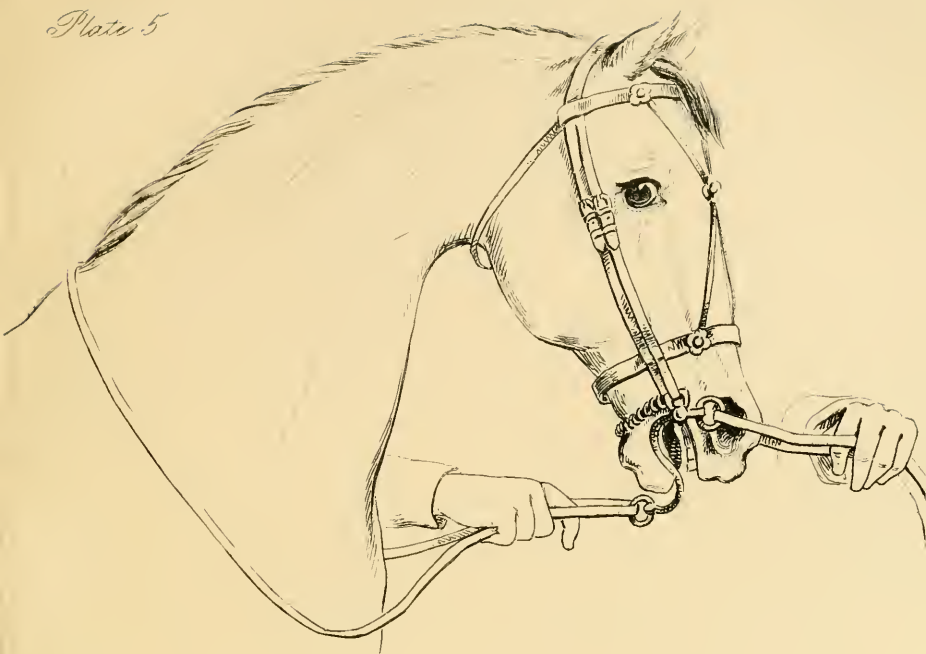
The Instructor should explain that the object of bending a horse's head to right or left, is not, as erroneously stated in the old school, to *supple his joints*—a horse in freedom can lay hold of his tail with his teeth—the object is to accustom the horse to turn his head to that side on which the rein is felt, and thus to induce the horse to follow the indication of the rider's hand, as the body will naturally follow where the head leads.

The horse must never be allowed to take the initiative in any thing; when his head is bent to the right or left, he must never be allowed to throw his head to the front of his own accord, but it must be brought quietly back again by the rider's hand.

#### "REINING IN," MOUNTED.—Plates 6 & 7.

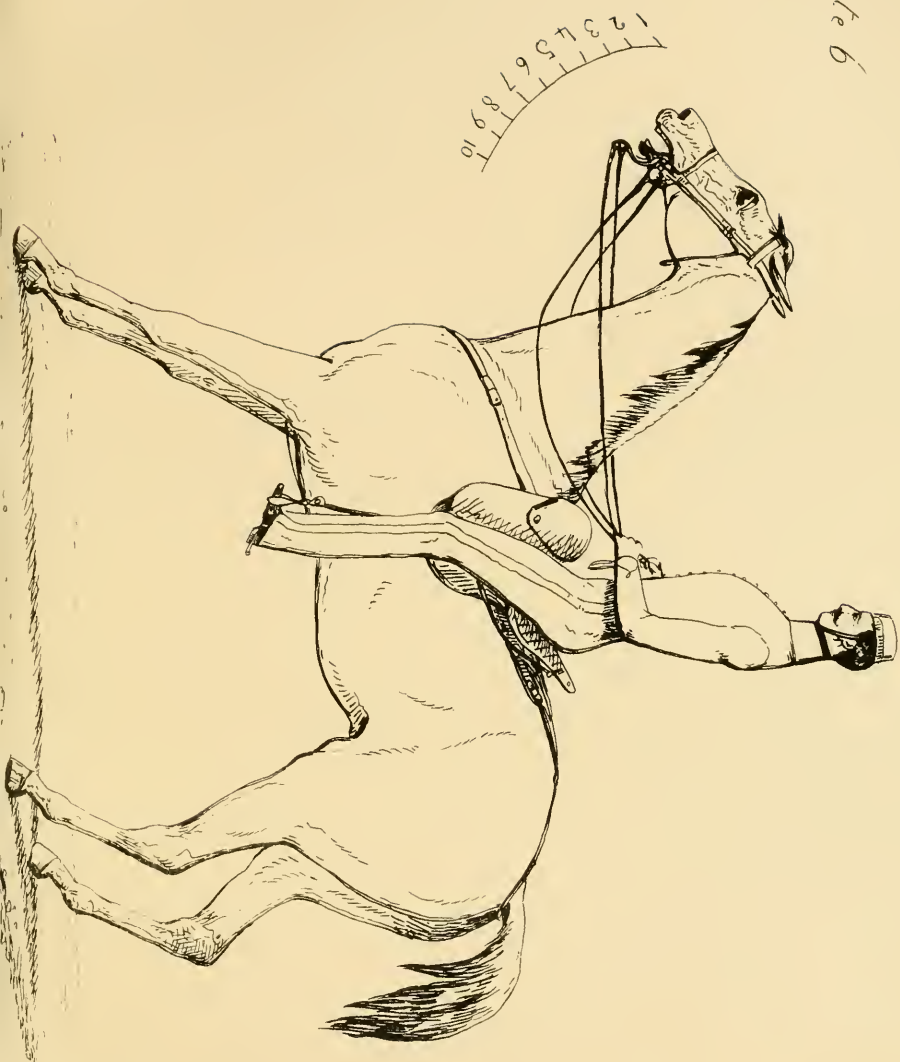
At the word, "*Rein in your Horses*," turn the little finger of the bridle hand towards the horse's head, lowering the hand as much as you can, and keep it there; with the right (nails down) take hold of the bit reins close within the grasp of the left hand, and shorten them by degrees, drawing them through the left, which closes on the reins each time they are shortened, to allow of

*Plate 5*















the right hand taking a fresh hold; go on till you get the horse's nose down to No. 10, and there hold him steady.

When the horse resists much, and holds his nose up (*vide* Plate 6), keep the reins steady; do not shorten nor yet lengthen them; the legs closed to prevent the horse from running back; he will remain, perhaps, a minute, or more, with his nose up, and his jaw set against the bit, but will then yield, bring his nose in, and champ the bit; make much of him with the right hand, loosen the reins, and, after a second or two, "rein him in" again.

The horse will thus learn to rein in, and bring his head home, whenever you feel the bit reins, and this practice gives him confidence; for most young horses are afraid of the bit, and, if frightened at first by any sudden jerk of the reins, will never after go kindly "up to the hand," or let you have that degree of bearing (called *appui*) which is requisite, not only to the rider, as it forewarns him of what the horse is going to do, and whether he requires more collecting (which he does if the bearing on the hand is too heavy), or more freedom (which is requisite if the horse rises too much in his action), but is also necessary to induce the horse to work boldly and well.\*

I have often heard a man praise his horse's mouth, and, on trial, have found that the horse was behind the hand, that is, would not face the bit, which is generally a sign of bad riding in the owner. A horse not up to the bit, is unfit for cavalry duty; his paces at a walk and a trot can never be equal and steady, nor his stride even at a canter or gallop, and, therefore, particularly unfit to lead a troop or squadron in the field; and in warfare totally useless in a *mêlée* or single combat, as the horse could turn to either side, or stop and go about, before his rider could prevent him. This results from the horse not obeying the pressure of the leg. He may be behind the bit as much as he pleases, as long as he goes forward to the hand at all times when the rider's legs are pressed to *his sides*: for instance, if, when you pull up and the horse steps back; or when you are reining back, and apply both legs to stop or move

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\* Some horses are so shaped by nature that they overdo the "reining in," and rest the lower jaw against the chest; to counteract this, direct your attention to raising his head by the use of the snaffle, as much as possible; whilst with the leg always drive him forward to the hand: this will soon make him carry his head better.

forward again, the horse still continues to run back, then is he "behind the hand," and this must be prevented from the outset. When bending the horse, when reining in, when circling on the forehand, when halting from the move, at all times and invariably, should the horse step back, make him at once move up to his original position. Reining back must never be practised till the horse obeys the leg, else he is sure to get into this bad habit, of which it requires both skill and perseverance to break him, and obliges the breaker to go back in his work and begin again from the beginning. Obedience to hand and leg is the foundation on which you build a horse's education; if he obeys the one and not the other, or if he does not ALWAYS OBEY BOTH, you cannot make him perfect in any one performance.

#### HOW TO TEACH A HORSE TO OBEY THE PRESSURE OF THE LEG.

On the word of command, "*Circle your horse to the right of the forehand.*" (*Vide* Plate 8.)

The horse's head remains straight to the front, apply the left leg behind the girth, very quietly, and without touching the horse's side with the spur; press against him, till he takes a step to the right with his hind legs, take the leg from him, make much of him; then repeat the same, and get another step from him, and so on till he has turned about; always pausing at the half-turn.

In this Lesson the horse should not rein back, but his fore legs remain steady, and his hind quarters circle round his fore.

At first the men should be directed to assist themselves when circling to the right of the forehand, by feeling the left rein, and by touching the horse lightly with the whip on the side, and close to where the leg is applied, but very, very gently.

"*Circle to the left on the forehand,*" *vice versa*.

It must be an invariable rule never to hurry a horse in his bending lessons.

By degrees, as the horses improve in this Lesson, and step freely "*from*" the pressure of the leg, on the word "*Circle your horses to the right on the forehand,*" let the men pass the right hand down with the middle finger between the off reins, and bend the horse's head a little to the right, so that the horse may see his hind quarters coming round, *vide* Plate 9; apply the left leg as usual; should the horse not answer the pressure, use the reins on the same

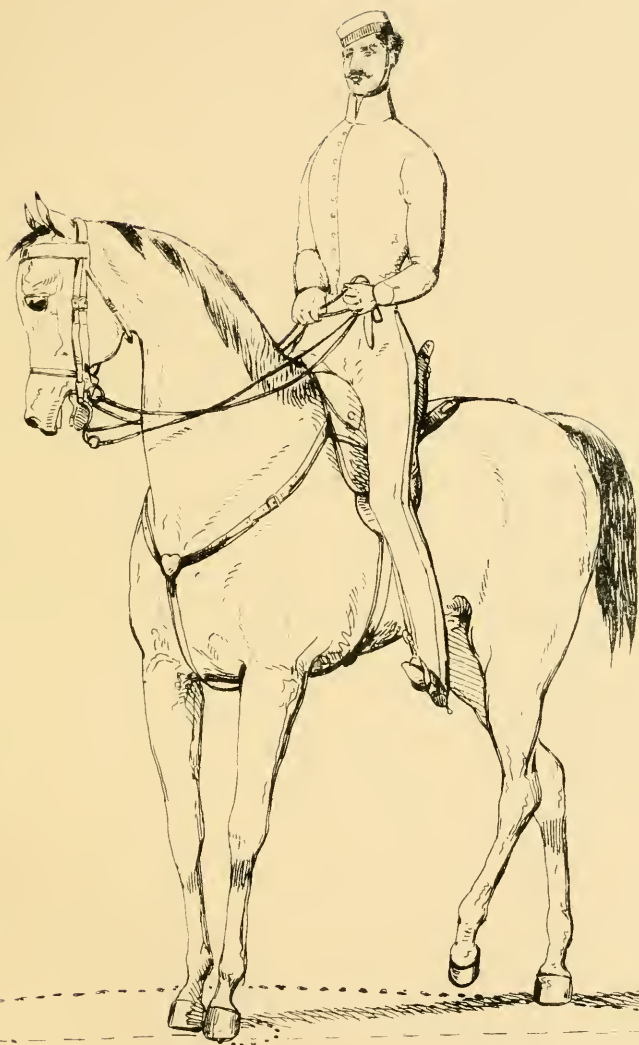


Plate 8





Plate 9





side with the leg, and resume the opposite rein the moment the horse yields.

All this must be done gradually, for if you bend the horse's head round as far as it can go, and attempt thus to circle him the first time, he will resist, finding it too difficult; but if done by degrees he will soon come to it.\*

The leg opposite the one which presses the "hind quarters" to circle round the "fore," must be kept close to the horse, to assist in keeping him in his place, by communicating a forward impulse, whilst the other leg communicates the impulse which makes the horse step from right to left or left to right; and in order that the pressure of the one, shall not counteract the effect of the other, the leg applied to make the horse step to either hand should be applied behind the girth, whereas, the leg used to keep him up to the hand must be applied in front of the girth.

Both legs should be close to the horse at all times, the pressure on either side being increased as occasion requires. The outward leg must always assist the inward, and *vice versa*; only never apply it opposite the outward, except you wish to press the horse forward equally with both legs, or when you are working on a straight line.

In passinging, particularly at a trot and a gallop, the inward spur is often used, with good effect, in front of the girth, particularly when a horse will not give his head to the side he is passinging to, or will not keep up to his work.

At first, dismounted men are useful with the unsteady horses, by taking hold of the snaffle rein on the opposite side to that which the horse is to step to, and thus assisting the rider; but all extraneous assistance should be as much as possible avoided.

The Instructor now gives the word, "*Left files about,*" "*Right files by your right, Walk, March,*" when abreast of the left files, they move on with them. Trot out round the school once or twice to both hands; then form double ride down the centre. Caution the men not to use the bits much the first few days, but the snaffle, and bring the horses to face the bit by degrees.

The double ride being formed, "*Leading Files Circle*" at the end of the school; trot them at a collected pace, giving the word

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\* The near fore leg is the pivot on which the horse circles to the right on the forehand. The off fore is the one he circles on to the left on the forehand.

“*Walk* ;” then leading files change ; and again “*Trot*,” and every now and then bringing them to a walk, halt them, and make the men bend their horses to the hand they are working to.\*

Explain to the men that the horse’s head and neck must always be bent the way he is going, and that they must always precede, and prepare the animal by their attitude, for all turns, circles, &c., &c., about to be executed ; and whenever they feel the bit reins, and the horse does not yield to them, let them keep the bridle hand steady, and touch the snaffle rein to take the horse off the bit.

Now order a few turns and circles at a walk ; then take the leading files on the circle ; “*Trot*” for a few minutes, change hands, and coming to a walk again, “*Go Large*,” “*Right and Left Turn*,” “*Halt*.”

Go through the Bending Lessons on foot and mounted, as laid down at the beginning of the Lesson ; then file home.

During the 1st, 2nd, 3rd, 4th, and 5th Lessons, the horses should be brought out for a quarter of an hour in the afternoon merely bridled, and the men go through the Dismounted Bending Lessons with them.

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\* This lesson appears longer than it really is, from the many necessary explanations given ; but it is really got through in practice in about three-quarters of an hour, and no Lesson with young horses should exceed that, if possible.

In the double ride, the turns towards each other from the sides of the school should not be made, for the young horses are apt to shy. It will be time enough to practise them at it when well in hand ; meanwhile bring them down the centre and *Right and Left Turn* outwards.





Plate 10



## Second Lesson on the Bit.

(Seven Days.)

## CIRCLING ON THE HAUNCHES.

THE rides are formed as before, a few minutes only devoted to the Dismounted Bending Lessons; then mount and begin by bending the horses to the right and left, reining in, and circling to the right and left on the forehand; this being done once or twice, proceed to the "*Circling on the Haunches.*"

By circling the horse on the forehand, we have taught him on applying the leg to move his haunches to either hand, and as he has thus learnt to obey the leg, we can by making use of it prevent him from moving his hind legs to the right or left; therefore we shall now teach him to circle on them, which in a few lessons will lead the horse to go completely round on his haunches, and thus in time perform the "Pirouette," the most useful "Air of the Manège" for a cavalry soldier; for, when engaged sword in hand with an enemy, he can turn his horse right, and left, and about, in an instant, and thus gain the advantage over his antagonist.

A dragoon must always bear in mind, that in a contest on horseback, it is not the strongest but the most accomplished horseman who is likely to be victorious; and a skilful rider will generally carry the day against a man, however powerful and strong, who cannot handle his horse.

On the word of command, "*On the Haunches Right About,*" bend the horse's head a little to the right with the bit; pass the right hand over to the near Snaffle rein;\* apply the left leg behind the girth, to keep the haunches steady; on the word "*March,*" make the horse step to the right with his off fore, by feeling the outward (left) snaffle rein, bringing both hands a little to the right at the same time, and applying the outward (left) leg, while keeping the horse up to the hand with the inward leg; the horse turning on his off hind when to the right, and his near hind leg when to the left. (*Vide Plate 10.*)

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\* The right hand is passed over not only as an assistance to the horse, but to make the men sensible of the necessity of using the outward rein in these movements: when the horse is broken in, it will be sufficient to carry the bridle hand to the side you wish to turn to.

At first the horse must be halted and made much of, three or four times during each turn, and if his haunches are thrown out, they must be brought back again by applying the outward leg; and thus gradually led on, the horse will learn to go about to both hands on his haunches, without touching the ground with his forefeet.

Go through the Trotting Lesson as laid down before, then form up, repeat the Bending Lessons on foot, and mounted, as at the commencement of the Lesson.\*

### Third Lesson.

(Seven Days.)

*Reining back; getting the Horses in hand with the use of the Spur; and perfecting them at their Trotting and Bending Lessons.*

BEGIN by circling them on the forehand and haunches, then "*Rein in your Horses*," and "*Spur*."

"The use of the Spur:—"

The Spur has till now only been used to inflict punishment when a horse refused to obey the pressure of the leg, or to oblige him to go up to an object he was shy of. It was not considered as an "*Aid*," but only a means of punishment. It is, on the contrary, the most powerful agent we have, without which it would be impossible to break in a horse perfectly. Those horses that are hot tempered, vicious, or of great metal, whose temper disposes them to break from the restraint of the bit, in spite of the strongest arm, can only be reduced to obedience by the gradual and judicious use of the spur. With the spur, of course combined with the assistance of a good hand, you can perfect the

\* "*Pirouettes* can be made on the fore as well as the hind legs. The first is called *Pirouette renversée*. It is the fore leg on the side opposed to that to which the haunches circle that is the pivot round which the other three legs turn. It is the reverse with the common *Pirouette*, when the hind leg on the side to which you circle the forehand, becomes the pivot. This is easily understood, because in both cases it is the two legs that describe the smaller circle.

"And the *Pirouette renversée* (circling on the forehand) comes first, being much the easier of the two, and so on."—*Baucher, Dictionnaire Raisonné d'Equitation*.

education of the most intractable, and infuse spirit into the most sluggish animals. At the same time, it requires great prudence, and a thorough knowledge of the horse, to use the spur so as to obtain the proper results.

The object is to unite the horse's powers at their centre of gravity, that is, between the forehand and haunches; and it is, by the combined use of hand and leg, that we attain this.

We have already the power of keeping the horse on the straight line, which is indispensable to bring the use of the spur into play; for had we not this power, on the first application of the spur, the horse, instead of raising his forehand, and bringing his haunches under him, thus concentrating his strength, would turn his haunches in or out, and avoid the necessity of bringing them under him.

But what is of still greater importance is, that judgment and knowledge of the horse's temper, which will at all times prevent our communicating an impulse to the horse with the spur, stronger than what we can easily control with the hand.

Suppose your horse at a walk bearing the weight of five lbs. on your bridle hand; when you close your legs to him you will feel the effect of the impulse communicated, in the additional weight thrown on your hand, and this weight augments in proportion to the impulse given.

On feeling this additional weight on the bridle hand, do not give way to it, but keep the bit hand low and steady, and feel the right snaffle rein; the horse, finding the bit an insurmountable obstacle, will by degrees learn, instead of throwing his weight forward when the impulse is given by the leg, to throw it back, and bring his haunches under him; but should you, instead of closing the leg gently to him the first time, put both spurs into his sides, the horse would throw so much weight forward from the great impulse received, that he would probably pull the reins out of your hand; your object would thus be defeated in the beginning; and the horse, having burst from your control on the first application of the spur, by throwing his weight forward, would ever after try to do the same.

The spur must, therefore, be applied with caution and delicacy.

The rider by closing his legs to the horse brings the rowells quite close to his side, so that on the word, "*Spur*" (given in a

quiet voice), he merely touches his horse's sides, retaining at the same time a steady feeling of the bit reins, so as to present an opposition equal to the impulse communicated by the spur.

Then make much of the horses and quiet them, taking care to square them, should they have stepped to either side with their hind legs.

When the spur is applied on the move, halt them to quiet them.

You increase by degrees the use of the spur, until the horse will stand its application without throwing any weight on the hand, without increasing his pace, or without moving, if applied when standing still.

If the horse kicks at the spur, it is a sign that his weight is too much forward; if he rises or capers, his weight is too much on the haunches. The rider's mind must, therefore, be directed to keeping the weight between the two, and when it is there, his horse is properly balanced.

This lesson, if well carried out, has a moral effect on the horse, which accelerates its results.

If the impulse given by the leg or spur, is always controlled by the hand, the pain the animal suffers is at all times in proportion to the resistance he offers; his instinct will soon teach him, that he can diminish this, and even avoid it, by yielding at once to what is required of him; and he will soon submit.

Much mischief results from the use of sharp spurs in breaking in horses. They prick, tickle, and teach the horse to kick, lean to the leg, and whisk the tail: if applied with force, the horse shrinks from them, instead of springing forward to the hand. I therefore recommend the use of blunt spurs for breaking in young horses, or to muffle the points of the sharp spurs till such time as the horse has learnt to take the spur, and obey its application with the same obedience as any other aid.

Many accidents will thus be avoided in the ranks, for when now the spur touches a horse by accident or design he kicks; but if taught to take the spur systematically, the animal merely goes up to the hand if both spurs are employed, and when touched by one spur only quickly steps aside.

You now go on with the Trotting Lesson in the double ride; and, after a few turns, circles, &c., &c., come to a walk; halt the rides on the turn facing each other, and begin the





*Plate 11*



## REINING BACK.

All young horses experience more or less pain and difficulty in reining back, nor will they step straight to the rear, but throw their haunches to one side or other, and gather their hind quarters under them. When they do step to the rear they fall back upon the hind leg suddenly and get frightened and excited. It would then be dangerous to repeat the experiment.

The man's weight upon the back occasions pain when the horse does not step true and fair to the rear; and the horse's temper is roused to resist hand and leg.

To obviate this, dismount and prepare the horse to understand what you want, thus—

Place the horse against the side of the school, take the bit reins in one hand, with the other hold the whip parallel to the horse on the inside.

Then rein him in, hold his head low, which has the effect of preventing the horse from gathering his haunches under him; make him then step gently back by pressing the bit towards his chest, a few steps at a time, keeping him straight and close to the boards, and repeat this to both hands. The horse steps back with comparative ease without weight on his back; and when you mount, the animal is prepared to understand what you require of him.

The great use of reining back has never been properly understood, and consequently not properly practised.

It should not be brought into play until the horse is well bent in the neck and ribs, and obeys the pressure of the leg. During the reining back, the horse must be well in hand, and well balanced; he can then make an equal use of all four legs, and raise them equally from the ground. Before reining back, see that your horse is square to the front, his head home, and light in hand; then apply both legs (retaining a steady feeling of both reins), to make the horse lift one of his hind legs; it is at this moment (*vide* Plate 11) that a double feeling of both reins will oblige him to recover his balance by stepping backwards, and thus produce this first motion in reining back; place him straight to the front by bringing his haunches to the right or left, as may be required; then give him his head, and make much of him.

It will be sufficient to practise a horse at reining back for eight days to make him do it with the greatest ease.

At first a few steps backwards is all that should be required of the horse, increasing by degrees; if he brings his hind legs too much under him, ease the hand, and apply both legs to make him regain his balance forward; and, for this reason, always use the leg first, and then feel the reins, because, if you feel the reins first, the horse throws his weight back, and it stands to reason, that the more weight he throws on his hind legs, the less able is he to lift them, which is a necessary preliminary to stepping back: therefore, be particularly attentive in preserving the horse's balance, and, if he sticks his nose out, and hugs his tail, with his weight thrown entirely on the haunches, (*vide* Plate 12,) never attempt to rein him back, until, by applying both legs or spurs, you make him stand up again, and recover his balance; then proceed as before directed.

The horse must never be allowed to hurry or run back out of hand, nor to diverge from the straight line.

The *rides* must be frequently halted on the turn during the Walking, Trotting, and *Bending Lessons*,\* to practise the *Reining Back*; each man being told to act independent of his dressing, until all the horses rein back well.

Your attention must now be directed to making the men keep their horses well up to the bit, and putting them together with the use of hand and leg; to see that in all turns, circles, &c., &c., the men bend their horses' heads and necks in the new direction before leaving the boards. Endeavour to make them perfect in their bending and trotting lessons; practise the going "about on the haunches" by frequently halting the *rides* when at the boards, and giving the word, "*On the Haunches About*," "*March*."


You then form up and finish with the same bending lessons you began with, namely, "Circling on the forehand," "on the Haunches," "Reining in," and "Applying the Spur."

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\* The horses having learnt to follow the indication of the rein, and obey the pressure of the leg, bring them to the shoulder in, at first a few steps only being required of them; in the turns see that the men do not hurry them, and that the shoulders are always led off in time with the outward rein. After two or three lessons at the shoulder in, proceed to the half passage, and then again to the passage; taking care that the horses' heads and shoulders lead, and that the men lean to the side the horse is passing to. The inward leg must be freely applied in the half-passage and passage, to keep the horse up to the hand; and when any of the horses rein back, halt the ride, and make them dress up.



The hand must be constantly at work to retain the head and neck in their proper position, without counteracting the forward impulse communicated by the leg; thus the horse will acquire regularity of pace, increased speed,\* and that safety which is natural to a horse well balanced and light in hand.

When a horse breaks from the trot into a canter, and you wish to make him trot again, use hand and leg on the side he is striding, feeling both reins at the same time to check his pace—for instance, if the horse is leading with the right leg, use the right rein and right leg, this forces the horse into a trot, for he cannot canter on the right leg and gain ground sideways to the left without crossing his legs, and the effect of the right rein and leg is to place the horse across the line he is travelling on, thus 

#### CANTER

Is a repetition of bounds, during which the forehand rises first, and higher than the hind quarters.

The horse being properly placed, light in hand and well balanced, throw his weight from the forehand to the haunches, (by increasing the pressure of the legs and restraining him with the reins,) and, according to the hand you wish to strike off to, throw the weight of the horse to the opposite side; that is, if he is to lead off with the off fore, followed by off hind (or canter to the right), throw the weight to his near side, principally upon the near hind leg, and thus almost fix it to the ground. This is done by feeling both reins equally to the left, and closing the right leg; the horse's head remains placed to the right, and the left leg merely prevents him from throwing out his haunches. The horse's off legs are thus at liberty, and the forward impulse obliges him to use them; at least he could not do otherwise without difficulty.

A horse may canter false, disunited with the fore, or disunited with the hind legs. (Cantering to the right):

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\* I speak here of increased speed combined with obedience to hand and leg, not the speed obtained for trotting matches, which is done by making the horse throw his weight forward and bore on the hand.



First ;—If the horse leads with the near fore followed by near hind, he is cantering false.

Second ;—He is “disunited with the fore,” if leading with the near fore leg.

Third ;—And “disunited with the hind legs,” when the off hind leg remains further back than the near one.

In the first instance, the horse can only have succeeded in striking off to the left by first throwing his weight on to the off legs ; to rectify this, feel both reins to the left,\* horse's head remains bent to the right, close firmly the left leg, to bring his haunches in again, then endeavour to place the horse as before.

In the second instance, close both legs to bring the haunches under, and enable you the more easily to raise his forehead ; feel both reins to the left (horse's head as before bent to the right), to weight the leg that is leading, and thus induce the horse to throw forward the off fore.

In the third instance, close firmly the left leg to him, keeping a steady hold of his head ; this, by bending his hind quarters to the side on which the fore are leading, will impede the action of the near hind so much, as to oblige the horse to change. The right leg is kept close, to assist in re-establishing the horse's balance.

In these instances, take a good hold of your horse's head, though without allowing him to bore on your hand ; otherwise the leg only communicates a forward impulse, and thus the effect on the hind quarters is lost.

Always *place* your horse before you strike him off.

Teach him to strike off to the right, on the circle first, then on the straight line.

Then to the left. And after that,

Try him at changing leg.

If a horse is so far broken in, so far under control of hand and leg, as to be unable to do anything unless you wish it, all his capabilities are at your disposal ; you can throw the weight on each limb in succession, and change leg at every stride.

The great secret is therefore this ; “take the weight off the legs

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\* When I speak of feeling both reins to the left (the horse's head bent to the right), it is not to turn the horse to the left, but to bring his weight to the near side.

you wish the horse to lead with." This is the only one of the many different ways laid down which is founded on principle and common sense. Try it yourself, go down on all fours, throw your weight on the left hand and leg, then try to move forward, and see whether it be not absolutely necessary to do so with the right hand and leg.

I have here described how to work a horse to the right: the means employed to the left are the same, though of course reversed.\*

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## Fourth Lesson.

(Five Days.)

*Circling on the Forehand and Haunches—Reining Back and getting the Horses in Hand with the use of the Spur.*

*Perfecting them at their Trotting and Bending Lessons, Working "Shoulder in," "Half Passage," and "Passage"—Cantering.*

AT this stage of the proceedings, when circling on the forehand, stop the horse with the inward leg, and outward rein, at each step; make a pause: feel both reins, close both legs, and press him up to the hand; ease the rein and leg, take another step with the haunches, stop him again, "*Rein him In*," and close your legs. This is very useful, it prevents the horse from getting into a habit of running round with his haunches, it makes him obedient, as it teaches him not to yield to habit, but to trust to the rider's hand and leg alone for guidance; and it accustoms him to collect himself at all times, and thus he is always ready.

To this I particularly wish to draw attention, as it is attended with many good results: for hereafter every position the horse is placed in, and every impulse communicated by the rider, will be followed by a voluntary attempt on the horse's part to collect him-

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\* This is the system I always pursued with my own horses, and the one I recommend; though, as far as the aids for cantering went (with the men), I adhered to those laid down in H. M. Regulations.

self, in which he can be maintained and confirmed by the least possible assistance from the rider.

I need not therefore enlarge on the great advantages thus derived from this simple Lesson.

Before moving off your ground, give the word, "*Rein in your Horses*;" caution the men to close their legs to the horses' sides, and to bring the spurs as close as possible without touching them. Give the word "*Spur*;" the left hand is held steadily down and the spur applied very gently at first; the horse should not move from his ground, but merely arch his neck. This must be repeated two or three times, always quieting the horse after the spur has been given.

Repeat this at intervals during the Lesson.

The "*Reining Back*" is to be practised often, turning the rides towards each other and halting them. Be careful that the men apply the legs first, and then feel the reins, to make the horse step back. See that they sit upright in their saddles, do not hurry, and be satisfied with one step at a time.

Then form the "*Left Files*" up at "*Close Files*." Take the right files on the circle and canter them to the right, a couple of turns only: the same with the left files, form up as before and finish the same as the Lesson began; and when you have time to spare, before sending the men to the stables, dismount them and let them go through the Bending Lessons on foot.\*

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\* I think it necessary to explain why I have directed that the horses in this their first Lesson in Cantering should be worked only to the right.

It is, generally speaking, more difficult to teach a horse to strike off to the right than to the left; because a horse in a state of freedom almost always leads with the left leg, and only changes to the right to turn to that hand; and for this reason, before beginning with the left, I have given the horse a few days' work to the right.

As the soldier engages his enemy to the sword hand, it is of the greatest consequence, that he should be able to strike off his horse as freely to that side as to the other.

## Fifth Lesson.

(Seven Days.)

*Lesson as in No. 4.—Using Spur on the Move—Going about on the Haunches without touching the ground with the Fore-feet—Cantering to both Hands.*

THE spur must be made use of on the move. The rides being at a walk, the horses are brought to bear the application of the spur without breaking from the walk, or throwing their haunches “in” or “out.” After applying the spur, if the horses get unsteady, halt, and quiet them. “*Reining Back*” must now be practised as much as possible.

Halt the rides on the sides of the school frequently, and give the word, “*On the Haunches About*,” *vide* Plate 13; at this caution throw the horse’s weight from the forehand to the haunches, and feel the outward snaffle rein with the right hand, (those working to the right, passing the right hand over to it); horses’ heads bent to where they are to turn to, (see *Instructions for Circling on the Haunches*, page 23).

On the word “*March*,” bring both hands inwards, applying the outward leg to turn the horse round, at the same time raising the fore feet from the ground, by a feeling of both reins, and a pressure of both legs; the outward Snaffle rein assisting in keeping the haunches steady; and the horse, turning on the hind leg on that side to which he goes about. When round, those files that passed the right hand over, to the left snaffle rein, resume the right one. And the horses should be squared and made much of before they are put about again.\*

Before cantering, form single ride, take them on the circle and canter them to both hands, always striking them off from a walk, and frequently bringing them to a walk, without allowing them to fall first into a trot; then halt them and “*Rein Back*,” on no account let the leading files hurry!

Bending Lessons as usual.

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\* “*On the Haunches About*” is a “*Demi Pirouette*,” or half circle; the *Pirouette* is a whole circle. (*Vide* Plate 14.)

*Plate 13*

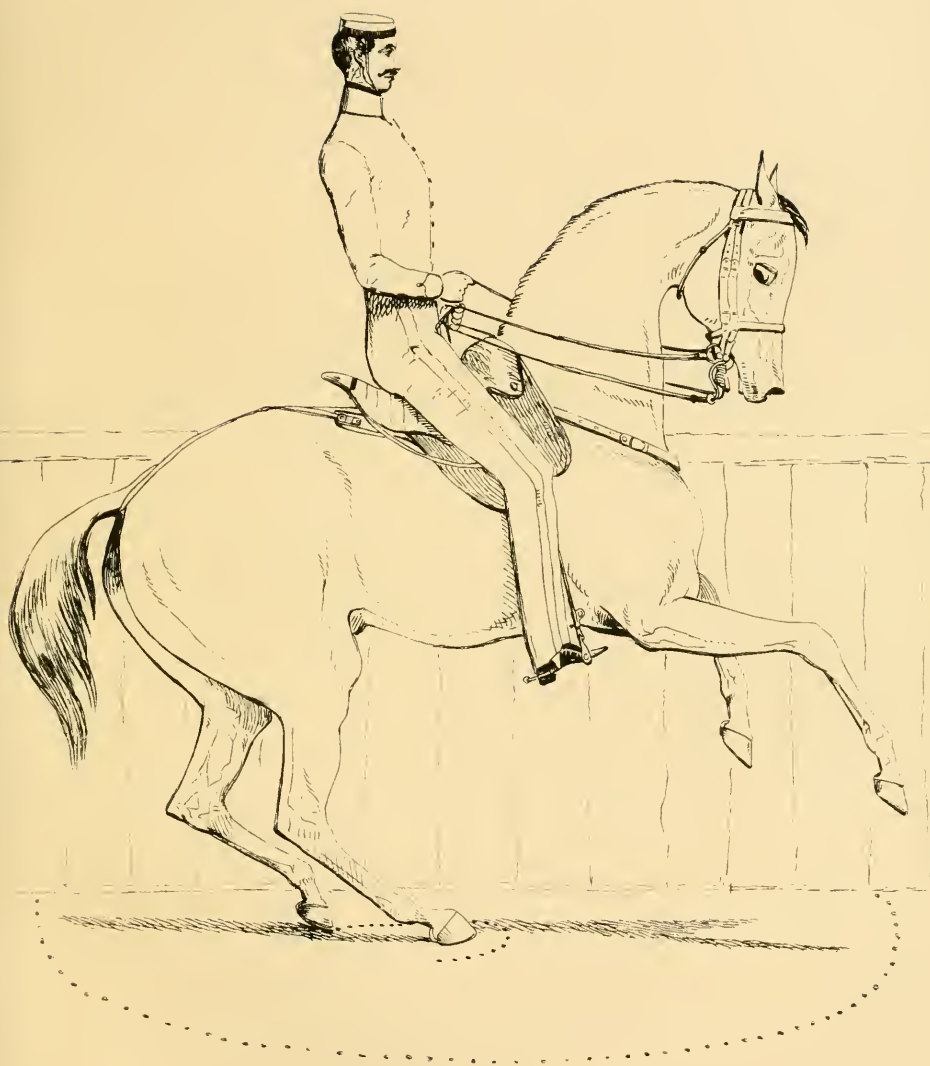




Plate 14







## Sixth Lesson.

(Seven Days.)

*The Lesson as in Nos. 4 and 5—Reining Back and Using the Spur on the Move as usual—Going About on Haunches—"On the Forehand About\*"—Cantering in Double Ride.*

BEGIN as in Lessons four and five; and during the Lesson, after you have practised "*On the Haunches About*," halt the rides on the side of the school, and give the word "*On the Forehand About*," horses' heads remain bent inwards, but the reins must both be felt equally outwards, to throw the weight to that side, (for the horses turn on their outward fore leg,) close the inward leg slightly, and in front of the girths, to dispose the horse to raise his inward fore leg. On the word "*March*," feel the outward rein, and apply firmly the outward leg, the inward one keeping the horse up to the hand, and preventing him from reining back.

The horses should be able to do these half Pirouettes renversées easily from being accustomed to circle daily on the forehand; and this way of throwing the horse about is as useful to a soldier in hand to hand conflict as the going about on the haunches.

After the trotting and bending Lessons, practise the horses at Cantering on the circle in the double ride, and, when steady, take them down the centre; "*Right and Left Turn*" (outwards), always recommencing on the circle, and bring them to a Walk for the changes. Continue to give them plenty of reining back at all opportunities during the whole of the lesson, and finish as before.

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\* Demi Pirouette renversée.

## Seventh Lesson.

(Fourteen Days.)

*Perfecting the Horses in the preceding Lessons—Changing Leg and Half Passage at a Canter—Accustoming the Horses to Sights and Sounds—Post Practice, &c., &c.*

IN the last fourteen days, you perfect the horses in all their preceding lessons, and bring them to work steadily and well at a canter, including “changes of leg,” “half passage,” accustoming them to “sights and sounds,” post practice, &c., &c.

Be careful to shorten the walking and trotting lessons in proportion as you increase the cantering.

Move off by your right at a walk, “*Form double Ride down the Centre*,” close your files, trot for five minutes; then the bending lesson, short but not hurried; and at once to the Cantering, which is now the chief object.

Of course, I need not remind the Instructor, that “reining back,” and the “use of the spur,” as well as going about on the “forehand” and “haunches,” should be practised, as opportunity offers, during the whole of the lesson.

When cantering, never cease making the men work to collect the pace; the more collected it is, the better. The “leading files” are the men to look to. Never keep a man at the head of a ride, who cannot collect his horse to any pace required of him; it makes the greatest difference in the bringing on of the rides.

Look to the position of the men’s hands, and their seats on horseback; get their legs close,\* elbows back, hands low, (the lower the better,) and about three inches from the body, heads up, and heels down; all this contributes greatly to assist the horse in his work.

Practise the sword exercise, (attack and defence,) “down the centre,” first at a walk, till the horses are steady; and when doing it at a canter, if any of them shew symptoms of fear, the men

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\* Keeping the leg stuck out stiffly, and away from the horse’s sides, from the knee down, is a great fault, and a very common one amongst soldiers.

should slope their swords immediately, quiet them, and try it again.

On the fourth day, if the horses get on well at changing leg, the half-passages is to be practised at a canter, to both hands: but this must be done carefully, the horses well led off with the inward rein, the outward leg applied behind the girth, and the inward leg *used* to make them gain ground to the front. The men are very apt to use the outward leg too much, and thus bring their horses' hind quarters *so far in*, that, instead of the head and neck leading, the haunches lead.

This being quite an unnatural performance, and a painful one to require of the animal, he is very apt to turn restive and stop. The Instructor must be keenly alive to this fault, and immediately order the horse to be led off with the "inward rein" and "inward leg," to place him in his proper position, with head and neck leading.

At the change of leg in the half-passages, do not let the men change the position of the horse's head till they have brought their haunches to the boards; otherwise the horses will get into a trick of changing too soon.

Immediately after the "half-passages," the word "*Leading Files Circle*," is given, and the horses are kept on the circle, until they all canter true.

In dividing the work to be gone through into lessons, particularizing what is to be done each day in succession, I, of course, go upon what is required for horses in general. Much is left to the judgment of the Instructor, who must vary the application of some lessons, according to the disposition and temper of the horses. *One* may require to have more perseverance used in his bending lessons; another in reining back; a third, sluggish and lazy, may require the use of the spur before the time laid down. For this I can lay down no rule, and must leave it to the instructor; but for all that, the time given is sufficient to bring any horse under control that has not been thoroughly spoiled by previous mismanagement; though it will depend upon the rider, how far the horse is brought on within that time.

## Cantering Lesson to Finish with.

### DOUBLE RIDE.

*Attack and Defence by Fours—Spiral Figure—Picking up Heads off the Ground—Riding at Rings and Heads at Full Speed.*

- “ *Canter.*”
- “ *Leading Files Circle Right and Left.*”
- “ *Leading Files Change.*”
- “ *Forward.*” When the leading files are at the board so as to lead up the sides of the school.
- “ *Down the Centre, Sword Exercise.*” (Attack and Defence.) The files come to the engage in turning towards each other at the end of the school: the files working to the left, attack; and those working to the right, defend.
- “ *On the Haunches About.*” When at the sides of the school and near the end.
- “ *Right and Left Turn.*”
- “ *Rein Back.*” Till quite close to the boards.
- “ *On the Forehand About.*” Those working to the right, circle to the right about on the forehand; those working to the left, circle left about, and looking to the leading files strike off together.
- “ *Take Four Yards Distance.*”
- “ *Turn at the Corners.*”
- “ *Right (or Left) Files About.*” Files on the left rein, come about on the haunches.
- “ *Circle Right.*” Advancing with right front guard.
- “ *Attack.*” Right files cut one and two, left files first and second guard returning with right rear guard.
- “ *Form Divisions.*” (The divisions having been previously told off,) leading divisions increase their pace a few strides, and the leaders of the rear divisions keep at two horses’ lengths from the rearmost files of the leading divisions. (*See Plate 15, Fig. 2.*)

Plate 15

Fig 1

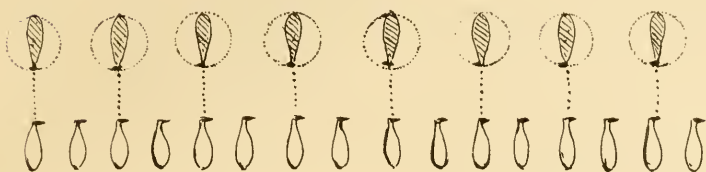


Fig 2

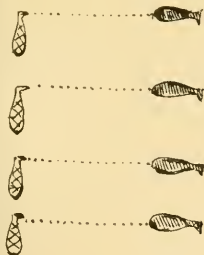
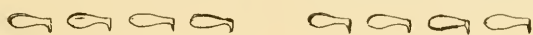
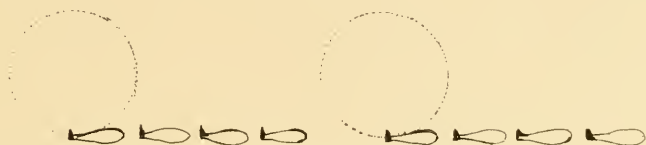


Fig 3

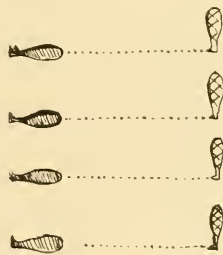
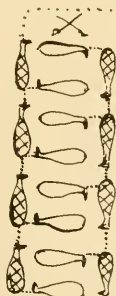
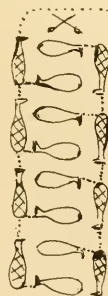


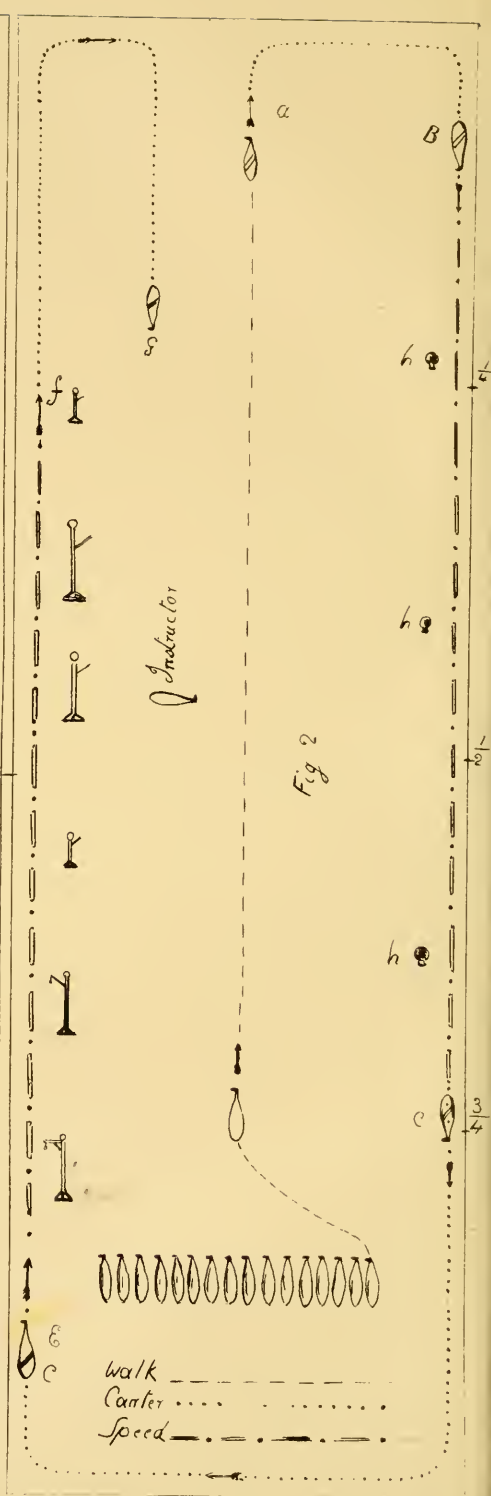
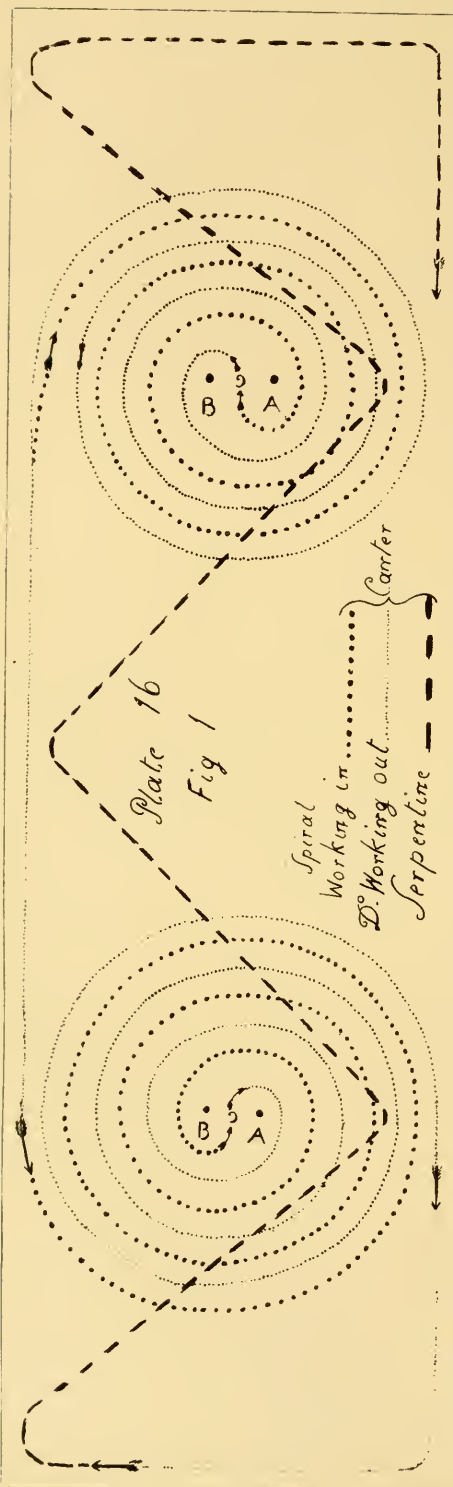
Fig 4











" *Divisions Circle Right.*" (*Vide* Plate 15, Fig. 2.)

" *Go Large.*"

" *By Divisions down the Centre.*" (*Vide* Plate 15, Fig. 3.) The leading file of the divisions (the files of which were put about after turning at the corners,) dresses by the leader of those divisions which are right in front, who is answerable for the pace. The divisions must turn at the same moment from the ends of the school, bringing the swords to the engage; each division dressing by its right file when turned, and keeping the intervals from the right.

" *Right (or Left) Files Attack.*" The Instructor names any cuts or points for the attacking files, the others defend by the corresponding guards.

" *Right Turn.*" As the four divisions meet. (*Vide* Plate 15, Fig. 4.)

" *By Divisions Down the Centre.*" This is to get the right division in front.

" *Close your Divisions.*" Rear divisions close up.

" *Right (or Left) Files About.*"

" *Take Four Yards Distance.*"

" *Right (or Left) Files Dress on the Intervals.*"

" *Down the Centre.*"

" *Change and Circle Right and Left.*"

" *Go Large.*"

" *Right and Left Turn.*" Files working on the left rein, "*About.*"

" *Leading File Circle.*"

" *Sword Exercise.*"

" *First Division.*" Whilst doing it, "*Go Large,*" taking a "*Horse's Length Distance.*"

" *Leading File Spiral.*" (*Vide* Plate 16, Fig. 1.) The markers, A B, are rough riders standing three yards apart and facing each other; at c change the horse's leg. The Instructor should place himself at the head of the ride, and in leading *in* leave three yards between each circle, for within that space, he must lead *out* again and uncoil the ride. Each man follows exactly in the track of the file in front of him. The leader must collect the

pace whilst riding in, and increase it gradually as he rides out, to prevent a check.

Repeat the spiral at the opposite end of the school, to bring the ride to the "*Right Rein*," and as the leading file comes out the second time.

"*Serpentine.*"

"*At Close Files Right About Form.*"

After the post practice to both hands, put the posts all on the same side, and place three heads on the ground on the opposite side. (H, H, H, *vide* Plate 16, Fig. 2.) At A, bring the sword to the engage, strike off at a canter; at B, let the horse out to full speed, place the bridle hand on the horse's mane, do not in any way interfere with his mouth; close both legs firmly, (keeping the heels down,) bend well down to the right with the edge of the sword outwards, the thumb along the hilt, and keep the point in a line with the head on the ground, and let the horse carry the point home; (*vide* Plate 17, Fig. 1,) (do not attempt to deliver point, or you are sure to miss the object,) throw up the head and lower the point immediately for the second and third. After the third, throw the body back, slope the sword, and bring the horse to a canter (*vide* Plate 17, Fig. 2,) (from c to c); at E, let him out again, delivering first, second, and third points at the rings, and cuts five, six, and three at the heads; (*vide* Plates 18, 19, 20,) at F, canter and form up at G.

These exercises are of great advantage to a cavalry soldier.

#### LEAPING HOW TO BE PRACTISED.

The Riding School is a bad place to teach a young horse to leap. The bar, with its posts is very apt to frighten the animal, and the use of the whip, often administered to make him go up to the bar, gives the horse a thorough aversion to it.

Plate 17

Fig 1

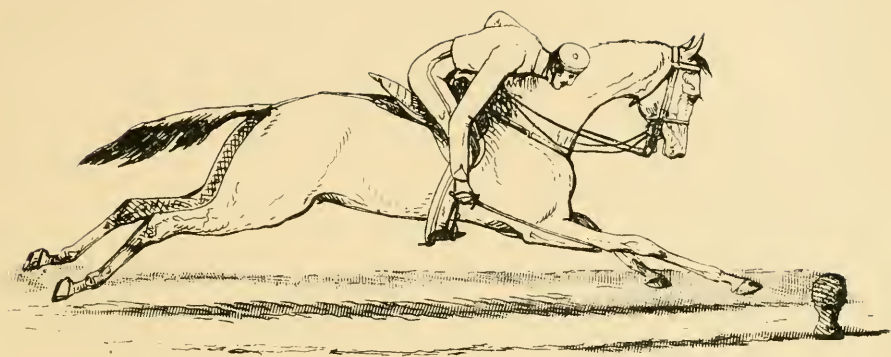
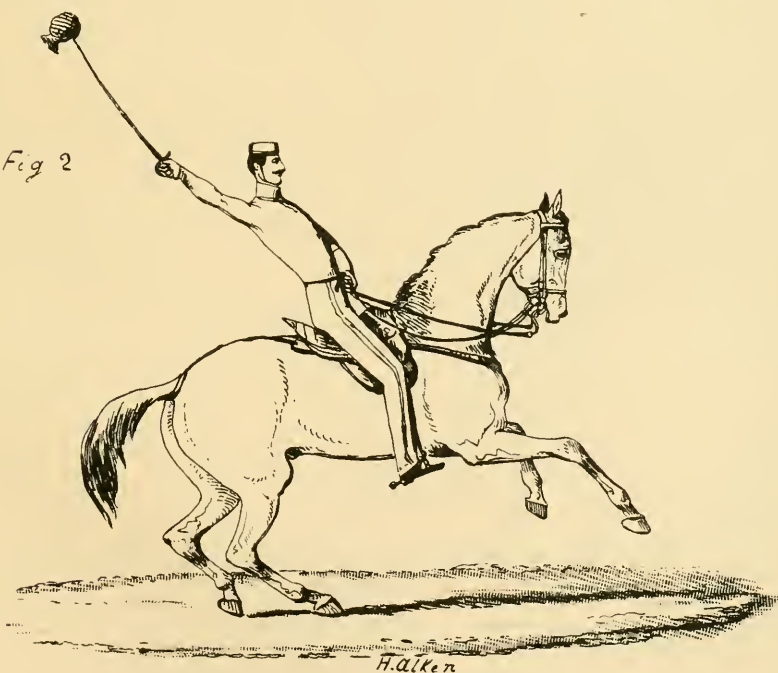


Fig 2



H. Alken



Plate 18

Fig 1

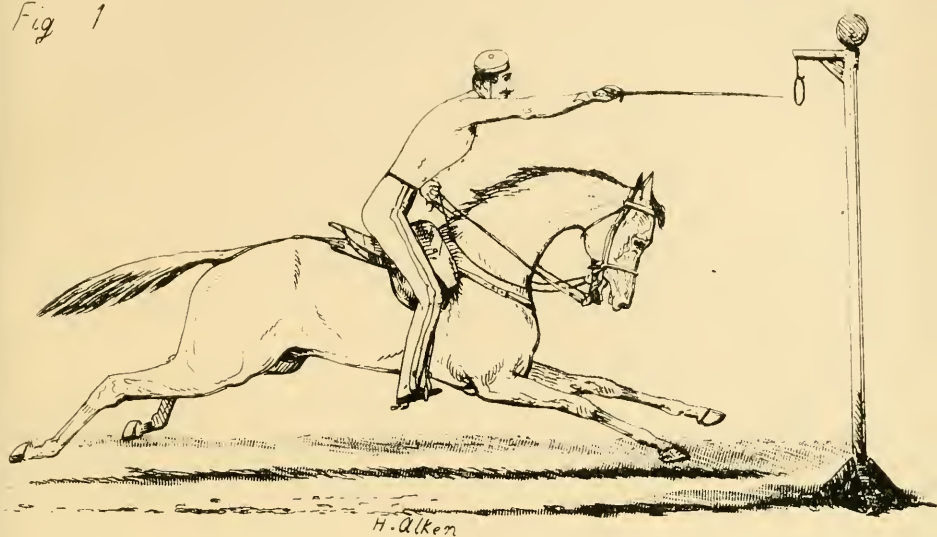


Fig 2

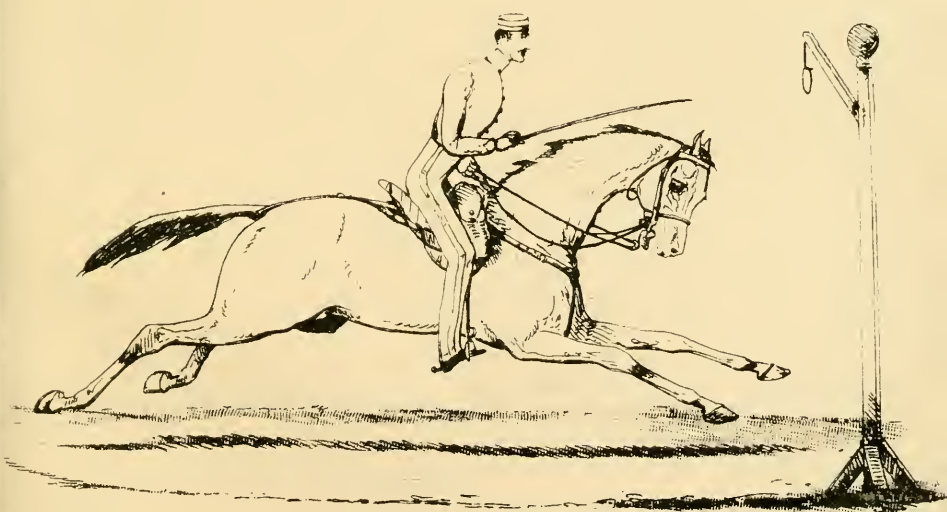






Plate 19  
Fig 1

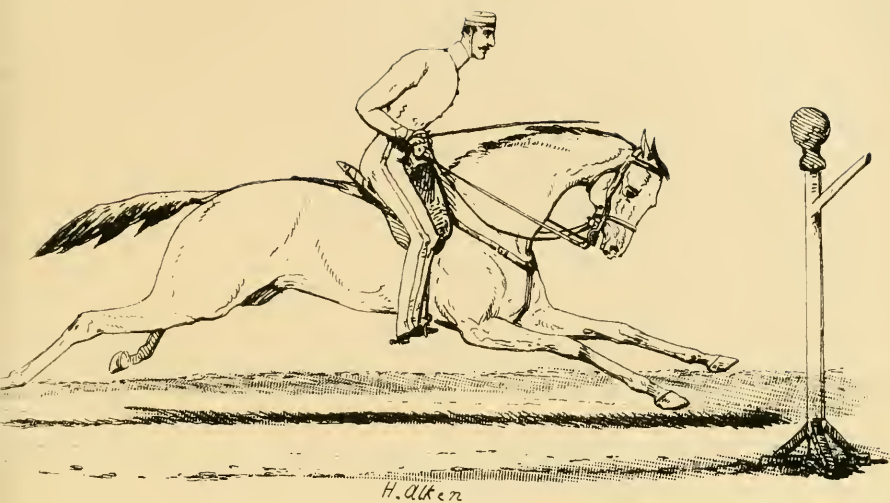
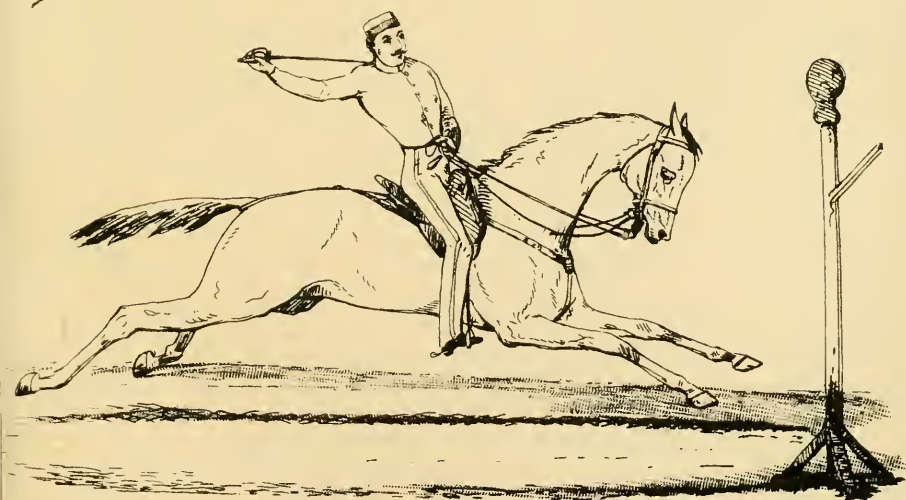


Fig 2





ate 20  
1

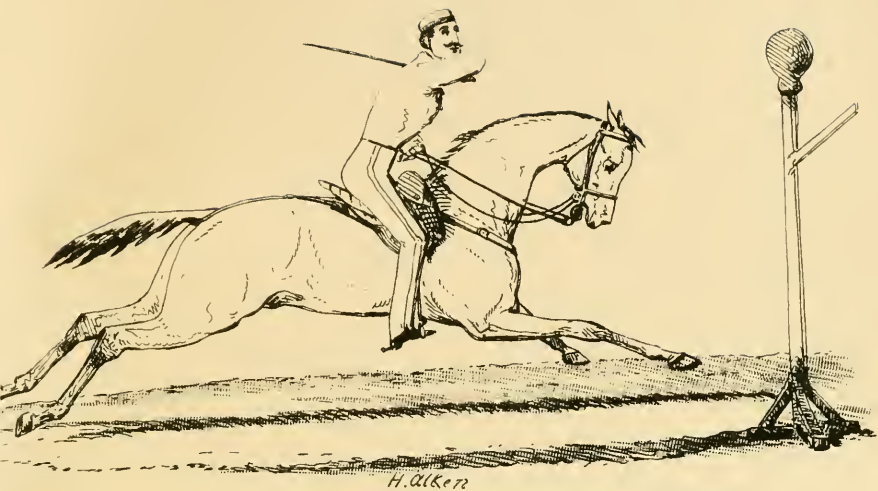
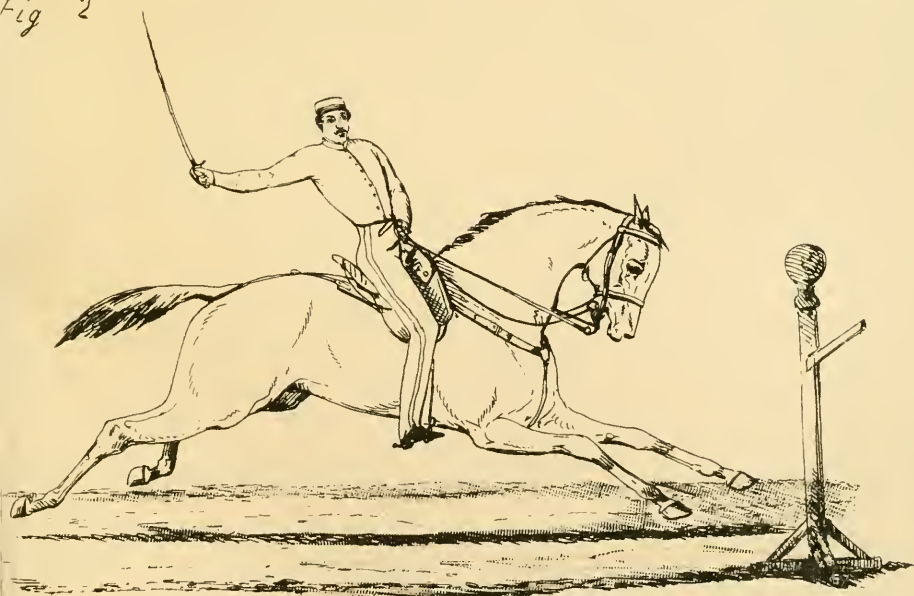


Fig 2





Horses should first be turned over a bar with a leading line, without any one on their backs, to teach them to rise and measure distance, then let them be mounted; take them into a field and over a low fence first, or a small ditch, *not* backward and forward over *one and the same thing* to disgust them, but over what obstacles are in their way, and then to their stables.

Few horses refuse if led on by a steady horse, and in this as in every other lesson, let the increase be made by degrees.

Always leap the horse on the snaffle, and do not let him hurry.

Few of our cavalry officers would be stopped by a fence; but for this they are not indebted to what they learn in the riding school, but to their being accustomed to ride across country.

All foreign cavalry practise at the *leaping bar*, yet their officers, when they meet with a wall or a gate, are *pounded*. I remember a very amusing instance of this. During some manœuvres in Italy, an Austrian General with his Staff got amongst some enclosures, and not wishing to ride back, sent some of his aid-de-camps to look for an outlet. They peered over the stone wall, rode about, but could find no opening. An Englishman in the Imperial Service, mounted on a good English horse, formed part of the Staff, and the General turning to him, said, "Mr. W——k, kindly see if you can find the way out of this place." Mr. W——k, a Yorkshireman and a good rider, went straight at the wall, cleared it, and whilst doing so turned in his saddle, and touching his cap, said, "This way, sir." I need not add, that *his way* did not quite suit the remainder of the party. (*Vide* Frontispiece).

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HOW TO ACCUSTOM HORSES TO STAND FIRE, NOISES, &c., &c.—  
AND TO TEACH A HORSE TO STAND STILL WHILST YOU  
DISMOUNT TO FIRE.

First break in the horse, and when obedient to hand and leg, you can bring him to face most things with but little trouble.

When ridden for the first time with swords, shorten the short carriage and pass the sword-knot round the scabbard, to prevent it rattling and flying about, and thus most horses take to it in a few days.

To make them stand fire, noise of drums, &c., &c., use them to it in the school by degrees.

In firing off a horse's back, turn his head towards the object you fire at, and instead of lengthening the reins, stretch the bridle hand to the front, (thus obviating the necessity of doing so,) and then raise it sufficiently for the carbine to rest in it; the muzzle well to the front, clear of the horse's head, and a little to one side, lean the body forward without rising in the stirrups, but keep the legs close and the heels down.

Avoid interfering with the horse's mouth, or exciting his fears by *suddenly* closing your legs either before, or after firing; be quite quiet yourself, and the horse will soon follow your example.

In irregular warfare it is useful for the single horseman that his horse should be trained to stand still whilst he dismounts to fire.

To do this, first select a spot for practice, and drive a peg with a ring or loop to it into the ground, but so, that the horse cannot see the peg: ride up to the spot, dismount, draw the reins over the horse's head, and with a swivel or a piece of wood at the end of the reins fasten them to the ring.

Walk off to the front, fire, returning to the horse with something in your hand, bread or salt, &c., &c. Pass the reins back over the horse's head, mount and ride off; then come back again to the spot and repeat this.

In a short time you will not require to fasten him, but merely draw the reins over his head; the horse fancies himself fast and will not move. (*Vide* Title-page). Change the picket daily.



# A short Explanation of the New System in Questions and Answers, for the Instruction of Non-Commissioned Officers, Rough Riders, and Men.

1 *In riding a young horse at what must you first aim ?*

I must get him to move forward.

2 *What next ?*

To step out freely at a walk and a trot.

3 *Then to render him obedient, how do you begin ?*

With the head and neck.

4 *Why ?*

Because the head and neck should precede or begin every movement of the horse.

5 *How do you set about it ?*

By teaching the horse to obey the feeling of the reins.

6 *Do you do this on foot or on horseback ?*

I begin with the bending lessons on foot, and thus prepare the horse to obey the hand when mounted.

7 *What follows ?*

Teaching the horse to obey the pressure of the leg.

8 *How is this done ?*

By circling him on the forehand and haunches.

9 *Is the horse then sufficiently broken in ?*

No. For as yet I have only reduced separately to obedience, the head and neck, the shoulders and the haunches, one after another.

10 *To derive any great advantage from these several separate acts of obedience on the part of the horse, what must you do ?*

I must know how to combine them, and exact obedience from all collectively.

11 *But how can you do this ?*

I can bring the horse's head home, (because he has already been taught to rein in).

I can keep his hind quarters on a straight line, (for by

circling on the forehand, the horse has learnt to step to the right or left, *from* the pressure of the leg).

I can move his forehand, (from having circled on the haunches).

I therefore now proceed to rein back, and bring his loins into play.

12 *Will "reining back" alone, then, combine the play of forehand and haunches ?*

Not thoroughly without the use of the spur.

13 *Then in what way does the spur assist ?*

By the use of the spur I oblige the horse to bring his head and neck, shoulders, loins, and haunches, all into play at the same time; and by degrees I exact obedience from them collectively.

14 *Explain how this is done ?*

I keep the horse at a walk on the straight line, his head reined in, and approaching the spur close to his sides, touch him lightly at first. This gives the horse a forward impulse, which I quietly control by keeping my hand steady, while the horse's hind legs, which he brought under him to spring forward, are suddenly kept there by the opposition of my hand. I then make much of him and caress him, ease my hand, letting him continue to walk on quietly, till by repeating this lesson, at the slightest pressure of my legs, he brings his haunches under him, and arches his neck, and is ready to spring forward, to rein back, or turn to either hand.

15 *But suppose when you stick the spurs into him, he throws up his head, and dashes off with you ?*

This could not happen to me because I should never communicate an impulse with the leg, which I could not control with the hand. I begin by touching his sides so lightly, and taking it so coolly, neither moving hand nor leg, that the horse is never alarmed, thinks nothing of it at first, and thus I go on gradually increasing the dose, till he takes as much as is "necessary," and "cannot help himself."

16 *When do you know that the horse has taken as much as is "necessary?"*

When I feel the horse so buoyant and light under me,

that I can make him spring forward, rein back, or turn to any side, with perfect ease.

17 *And how is that "he cannot help himself?"*

Because I have made myself master, by degrees, of all his strong places, being careful to attack them one by one, and never attempt No. 2, till I was in full possession of No. 1.

18 *Then, according to your shewing, you first make yourself master of the forchand, then of the haunches, and then you combine the play of both by "reining back," and using the spur. Do you now consider yourself master of your horse?*

Yes, I do.

19 *When you bend your horse to the right and left, whether on foot or mounted, is it sufficient that he should champ the bit?*

Not quite, he should open his mouth, and take no hold of it.

20. *Do you continue these bending lessons long?*

Until the horse yields and opens his mouth at the slightest feeling of the reins.

21 *In "reining back," which comes first, "the pressure of the legs," or "the feeling of the reins?"*

First, the pressure of the legs, and then the feeling of the reins.

22. *Why?*

Because the support (the hind leg) must be displaced before the weight is thrown on it. If the reins are felt first, the whole weight of the horse is thrown on his hind legs; and how can he then lift them, and step back? If he succeeds in lifting one leg, it is with a great effort, and he will *fall back* on it, rather than step back, and thus injure his houghs, if *forced* to repeat it often; whereas, by a pressure of both legs, I make him raise one hind leg, and at that moment, by feeling both reins, I oblige him to put that foot down, back instead of forward. I do not throw the horse off his balance, and he can continue stepping back, with as little effort as stepping to the front.

23 *Do the hand and leg work separately?*

No, they should always assist each other.

24 *When circling on the forehand do you ever halt the horse ?*

Yes. When the leg is applied, the horse moves from it, but when the pressure ceases, the horse should no longer step from it; otherwise when he once begins passing, he is not easily stopped; and to prevent a horse getting into this bad habit, as well as to teach him to collect himself, whenever the leg is applied, after each step in circling on the forehand, I stop him by closing the inward leg; and by a pressure of both legs, I collect and press him up to the hand, but I never allow him to hurry.

25 *And now how do you pull up a horse when at full speed ?*

By closing both legs, and feeling both reins.

26 *Do you mean to say that you pull up a horse when at speed by "the use of your legs?"*

Yes. The horse is so accustomed at the pressure of the rider's legs to bring his haunches under him, that he does so at speed also, and I seize that moment to keep him there by throwing myself back, feeling both reins at the same time.

27 *If you did not use your legs what would happen ?*

If I did not use my legs, but merely pulled at the bridle, the horse would put his head up or down, and though I should by strength of arm pull him up in time, it would be entirely on his forehand, his nose stuck out, his hind quarters up, his loins arched, and I should be thrown up and down in the saddle in a very helpless way, and thus quite unfit to act on an emergency, as the horse would be under no control.\*

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\* By the above means we can bring the horse in about two months to be: Generally obedient;—Light in hand;—To carry himself well;—To walk, trot, steadily and quickly, and always in hand;—To rein back freely, and close steadily to either hand;—To canter to both hands and change leg;—To go about on the forehand and haunches, (Pirouette);—And thus make him a useful Cavalry horse.

## *Piaffer.*

“On peut amener tous les chevaux à piaffer.”—BAUCHER.\*

For the “Piaffer” to be regular and graceful, the horse’s alternate legs (off fore and near hind, and near fore and off hind) must be raised and brought to the ground together, the intervals of time between each footfall being made as long as possible.

The horse must neither lean on hand or leg, and his balance should be perfect.

Begin by communicating an impulse with the legs, light at first, but often repeated; then let the horse walk on, closing your legs gradually, and exciting him to increase his action; then, then *only*, feel the reins in concert with the legs, and at the same intervals of time, keeping up an imperceptible incitement, which re-acts on the horse, and makes him keep his legs going, though without any regularity or precision. Be satisfied with this at first, and whenever the horse raises his legs, bringing them to the ground again without gaining much ground to the front, halt, and make much of him, and soothe him after the excitement you have caused, by requiring of him *that*, the object of which he does not as yet understand.

Once the horse is brought to keep his legs moving, then begin to regulate, and increase, the interval of time at which he raises them and brings them to the ground.

It is by the pressure of each leg in succession you oblige the horse to remain longer balanced on the opposite side. At the moment the horse is preparing to bring his fore leg to the ground,

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\* Monsieur Baucher includes the “Piaffer” in his lessons for cavalry; it certainly adds greatly to their appearance, by imparting a proud and martial carriage to the horses, and assists in maintaining them always light in hand; but I think the quieter a cavalry horse is kept the better, and have, therefore, not included it in my drill, but merely add it, for the instruction of those who wish to carry out the system further than I consider necessary for cavalry purposes.



close your leg on the same side ; if you do this at the proper time, the horse will balance himself slowly from side to side, and raise his legs well off the ground.

By quickening the alternate pressure of your legs you quicken the "Piaffer;" it therefore depends upon yourself to regulate the pace ; but, remember, that the horse must be kept in perfect "equilibrium," and never allowed to lean either on hand or leg.

*Translation from Monsieur Baucher's "Méthode d'Equitation," explaining the following performances, (called "Baucher's Seize Nouveaux Airs de Manège," ) as exhibited by him on his horses, "Partisan," "Capitaine," "Neptune," and "Buridan." They are adapted only for the circus, but they are both extraordinary and interesting, as they shew to what extent the system may be carried.*

"Les Études premières bien comprises conduisent à l'érudition.

"Plus l'esprit a de consistance, plus il a de brillant et de justesse."

*(Passe-temps Equestres.*

Those who did systematically deny the efficacy of my "Méthode," should have also denied its results. But they were obliged to admit, together with the public, that my performance at the "Cirque Olympique" was both new and extraordinary ; though one and all attributed the result to different causes, maintaining, of course, that the rider's horsemanship was nothing, compared to the sagacity displayed by the horse.

According to some, I was a new Carter, taming my horses by depriving them of rest and nourishment ; others would have it, that I tied ropes to their legs, suspended them in mid air, and then made their limbs play like those of puppets ; some, again, supposed that I fascinated them by the power of the eye ; and part of the audience, seeing the horses work in time to my friend Monsieur Paul Cuzent's charming music, actually maintained seriously, that the horses had a capital "ear for music," and that they stopped at once with the clarionets and trombones.

Thus music had more power over the horse than I had—the beast obeyed an "ut," or a "sol," "staccato ;" but my hands and legs went for nothing !

Could any one imagine such nonsense emanating from people who actually passed for horsemen !

I conceive perfectly that they could not at once understand the means employed because my "*Méthode*" was new; but, before passing judgment on it in such an extraordinary way, they should, I think, have tried at least to make themselves acquainted with it.

I found the old school of Equitation so limited, and its movements all so much alike, that when you could do one, you could do them all. The rider who, on a straight line at a walk, trot, and canter, could make the horse work with his hind legs upon a parallel line to his fore, could, of course, work "*Passage Shoulder In*," "*Passage Shoulder Out*," "*Shoulder In*," and perform the "*Voltes Ordinaires*," or "*Renversées*," "*Change of Hand*," &c., &c., &c.

As for the "*Piaffer*," it was supposed that nature alone decided that point.

This long and tedious work had no variety but in the different names applied to its movements; since it was sufficient to conquer the first difficulty to overcome all the others.

I therefore invented some new "*Airs de Manége*," (movements,) the execution of which required the horse to be more supple, better in hand, and to have more finish in his education, than was formerly necessary.

With my system, this was easy; and, to convince my adversaries that in my performance at the Circus there was neither *mystery* nor *magic*, I shall explain by what means—purely equestrian—I brought the horses to execute the sixteen "*Airs de Manége*" that appeared so wonderful, and this without the assistance of pillars, caveçons, or whips.

- I. The horse bending and raising one of his fore legs and holding it up, whilst the remaining three legs are fast to the ground.

Bend the horse's head slightly to the right, throwing his weight to the left. Close both legs (the left more than the right) to prevent the hand from acting too much on the weight; then, with the same power you employ to keep fast the *part weighted*, (namely, with a feeling of both reins and a pressure of the right leg,) communicate an impulse to the off fore, sufficient to make him raise and hold it up.

By repeating this exercise a few times you can make the horse hold up his leg as long as you like.



- II. The horse resting on the fore legs, whilst the hind legs are alternately raised and balanced one over the other; the hind leg which is held up moving from left to right without touching the ground, to become in its turn the support, whilst the other hind leg is raised and executes the same movement.

Circling the haunches to the right and left round the forehand is one of the elementary exercises I have laid down for the instruction of the horse. Make this exercise more complicated by bringing each leg alternately in contact with the horse's side, until you get him to step freely from one hind leg to the other, without the movement from right to left, and from left to right, exceeding a step each way.

This work improves and sharpens the rider's perception of the use of hand and leg, and prepares the horse to respond to every aid, however slight.

- III. From the slow "Piaffer" to the quick "Piaffer," and *vice versa*.

The slow "Piaffer" is obtained by the slow and alternate pressure of the rider's legs. The quick "Piaffer" by quickening the alternate pressure of the leg.

Any horse can be brought to "Piaffer," both slow and quick; but perfect "tact" is indispensable, for this already ranks amongst "equestrian difficulties."

- IV. To "rein back" with an equal elevation of the alternate fore and hind feet, which are raised and brought to the ground again together; the horse executing this movement with as much freedom and ease as if moving forward, and apparently without assistance from the rider.

"Reining back" is nothing new in itself, though it becomes so under the conditions I impose.

It is only by previously making the horse perfectly supple, and by having him well "reined in," that you can suspend the horse's body in such a manner, between hand and leg, that the weight be equally divided, and that the legs acquire equal energy and activity; and then the movement is as easy and as graceful as the mere "backing" a horse is painful and destitute of all elegance.

- V. The horse lifts the alternate fore and hind legs, carries them back, and then forward again to their former position, to allow of the opposite two being raised and doing the same.

If the horse is supple and well in hand, this movement is easy; for when the horse is completely subdued, he answers to the lightest aids applied by the rider; and these are intended in this instance to displace barely sufficient weight, and to give just impulse enough to induce the movement of the two alternate legs.

By practice the horse will soon get accustomed to this movement.

The animal's intelligence keeps pace with the progress made in his education.

- VI. Trot, dwelling on each stride; the horse having raised his legs, extends them forward, sustaining them for a moment before he brings them to the ground.

My system is based on principles which reproduce themselves at each simple movement. How much more then are they brought into play in these complicated ones.

If the "equilibrium" is only to be obtained through lightness in hand, in return, no lightness of hand can exist without "equilibrium;" but when these qualities are united, then the horse acquires the facility of extending his trot to the very furthest limits, and thus greatly improves his style of going.

- VII. "Serpentine Trot," the horse turning to the right and to the left, returning nearly to the starting point, after taking five or six steps in each direction.

Practise the horse at bending his head and neck to both hands whilst at a walk, always closing the leg opposite to the side you bend him to, and keeping him well in hand; then practise him at it in the same way at a trot, and you will have no difficulty in executing the serpentine, but unless the above conditions are adhered to, the performance is impossible.

- VIII. To halt the horse on the spot when at a gallop by the use of the spur.

The horse having been reduced to perfect obedience, and got

well in hand by the use of the spur, he is prepared to be stopped when at a gallop by the above means.

Practise it from a slow gallop at first, and increase by degrees to the greatest speed; the legs preceding the hand will bring the haunches under the horse, when a sudden feeling of both reins stopping them in that position, immediately arrests the further spring of the horse.

- IX. The horse without moving off his ground, keeps one of his fore legs in motion, performing, by the will of the rider, that movement by which he often of his own accord shews his impatience ("Pawing").

This is done by the same means employed to make the horse hold up one of his fore legs, in which case, the rider's legs keep up a constant pressure, so that the force employed to make the horse raise his leg is continued to make him hold it there; whilst in this movement the impulse must be constantly renewed by a succession of slight pressures, in order to keep that leg in motion.

The horse's leg acquires a movement subordinate to that of the rider, and if the leg is applied at the proper moment, it will appear almost as if he moved the animal by mechanism.

- X. Reining back at a trot, the horse working at the same regular pace, the feet coming to the ground at the same steady intervals as when trotting forward.

To rein back at a trot, the first condition required is perfect regularity of pace, and that the horse shall be as much collected as possible.

The second condition is dependent entirely on the rider.

He must try by degrees, whilst collecting the horse, to make the resources of the forehand press on those of the haunches, without upsetting the harmony of action which must necessarily exist.

You see, therefore, that by having your horse properly collected, you first get him to "piaffer" on his own ground, and then to "piaffer" reining back; in time, without even the assistance of the reins.

- XI. "Reining back at a canter," the pace being the same as when cantering forwards, but when the fore

legs are raised they are carried back instead of forward, and when brought to the ground the hind legs retrograde in the same way.

The same principles are applicable to this as to the preceding movement; the horse being perfectly collected, his hind legs are already so near the central point, that by raising the forehand the houghs cannot move otherwise than "up and down \*."

A horse of high metal is easily brought to this work, but it should not be tried with an inferior animal.

## XII. Changing leg when at a canter at each stride.

This is difficult work, and the horse must have been often practised at changing leg to fit him for it.

Before changing from stride to stride, teach the horse to change at every two strides.

It depends upon the aptitude shewn by the horse, and above all, on the intelligence of the rider; with this last quality there is no obstacle he cannot surmount.

The horse must keep up the same degree of action, and remain light in hand throughout, if he is to perform with all desirable precision; and the rider must carefully avoid throwing his horse's forehand roughly from side to side to obtain the changes of leg.

## XIII. Pirouettes renversées on three legs, during which the horse holds up the fore leg on that side to which he turns.

"Pirouettes renversées" must be familiar to a horse broken in on my system, and I have shewn how to make him hold up one of the fore legs.

If these movements are well done separately, they are easily combined. In preparing the horse for the "pirouette," prepare him at the same time to raise the fore leg; once up, throw the weight to the side opposed to that you are going to turn to, by pressing on it with hand and leg; the leg on the side you turn to giving a forward impulse to the horse, to prevent the hand from throwing the horse too much back.

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\* The horse in raising his hind legs cannot put them forward for the forehand in pressing him back.

- XIV. "Reining back," pausing at each step, the horse's right leg remaining stretched out and immovable over the ground that the left has passed over, and *vice versâ*.

This movement depends upon the cleverness of the rider, for it is the result of a combination of aids which cannot be particularized.

Although it is not a graceful movement, the experienced horseman will do well to practise it, to make himself master of all the difficulties of his profession.

- XV. "Piaffer" with a sudden halt on three legs, the fourth remaining raised in the air.

Here again, as in the pirouettes on three legs, it is by practising separately the piaffer, and the raising one of the fore legs that you afterwards succeed in combining the two. To accustom the horse to this work, stop him when piaffing, forcing him at the same time to raise one of his fore legs.

- XVI. Changing leg each stride, and at equal intervals, without the horse moving off his ground.

This is done in the same way as on the move; but it is much more complicated, as you must communicate an impulse only just sufficient to make the horse change leg, without moving him forward. It requires good management on the part of the rider, and can only be done with a horse thoroughly broken in, and broken in after my fashion.

The above are the new "Airs de Manège," which I amused myself by inventing, and performed often before the public. They appeared so extraordinary, that no one would believe they were brought about by purely equestrian means; and yet they are simple enough, and easily understood by those acquainted with the principles of my "Méthode."

In every one of these movements the precepts of this work are brought into play. But I repeat, though I have added much that is new and interesting to the art of equitation, I do not pretend to have attained to its furthest limits; and some one may follow me, who, by studying my system and carrying it out with intelligence, may surpass me in my career and add to the results which I have obtained.



## On the Performances of Horses at liberty.

THE first time horses were seen to kneel, lie down, sit at table, &c., &c., &c., it created great astonishment; and even now it causes some degree of surprise\*; and yet there are few persons who could not bring horses to do these things by the following means.

I shall leave out those antics requiring no cleverness in the trainer, no study for the horse, which astonish and amuse the public only because they are ignorant of the means employed. My object is not to treat of what the mountebank does†, but merely to detail that work which requires the man to have patience and “tact,” and which shews decided intelligence in the horse.

The great point in teaching a horse, is to know, when he refuses to obey, whether he does so from caprice, obstinacy, vice, or from ignorance, and in this lies the only difficulty.

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\* Astonishment went often so far as to induce a fear of sorcery. We have now before us an old work on equitation, by “M. Delcampe, écuyer de la grande écurie du roi,” printed 1664, which gives us a melancholy example of this. A Neapolitan, called Pietro, had a little horse he named Mauraço, whose naturally good disposition he turned to account. He broke him in, and taught him to perform without saddle or bridle, and without any one being on his back.

This little beast would lie down, go on his knees, and make as many courbettes\*, as his master told him to do. He carried a glove, or any other thing his master gave him, to the person he pointed out. He jumped over a stick, and through two or three hoops, and performed a thousand other antics.

Pietro, after having travelled over the greater part of the Continent, wished to give up these practices: unfortunately, in passing through Arles, he stopped. The people were so struck with his marvellous performance, and astonishment rose to such a pitch, that they took him for a sorcerer. Pietro and Mauraço were both burnt on the public market place.

† For instance, in a pantomime called, I think, “Gérard de Nevers,” a lovelorn cavalier is in deep distress, unbridles his horse to feed him; but his faithful steed, (such is the intention,) sharing his master’s grief, refuses the oats that are offered to him; and after having thrust his nose into them, he lifts his head with a negative shake, to the utter amazement and delight of the audience, who are not aware that the bottom of the basket is stuck full of pins.

\* “Courbette,” is a jump in which the horse raising both fore legs springs forward with his hind legs, gaining ground to the front at each bound; the fore legs rising and falling together; and they are raised about half as high as a horse raises his legs when rearing.

If the horse does not understand what you want, and you punish him because he has not understood you, will he then understand you better?

The first thing is to teach the horse to know what you want; and you must in various little clever ways try to make him sensible of it, before you attempt to impress it on his memory.

Is it with blows that you will make him sensible of it? Certainly not: but make the object in view as clearly perceptible to his faculties as you possibly can: then by punishment or caresses, applied at the right moment, impress the movements required on his memory.

The prettiest work for the horse, is that wherein he is almost entirely left to himself, and with this we will begin.

For this sort of training a circus is best; the man is nearer to his horse, and can more easily correct his faults.

We first teach the horse to remain on the track near the boards, at a walk, trot, and gallop, then to leave that track, and turn to the right or left.

Put a sureingle on the horse with a ring in the pad, to tie the snaffle or bit reins to; tie these according to the horse's action, and the way he carries his head; then put on a cavesson, with a longe about eleven yards long.

When the horse is brought in, go up to him kindly and give him some sugar, to which accustom him beforehand; hold the line in the left hand, the whip in the right, at first only allow him about six inches of longe, and accustom him to the cracking of the whip; if he does not fly from it, make much of him; place yourself opposite and about three paces from him, looking at him kindly; horses know perfectly if you are favorably disposed towards them, or otherwise, and they will more readily approach him whose look is kind. You must be equally careful in adapting the inflections of the voice, as circumstances require.

These are by no means unimportant rules; for the greater the command you wish to obtain over the horse, the more must you endeavour to make him understand and interpret your slightest gesture.

From the distance he is at (namely, three yards,) make him come to you, calling out in a loud voice, "*à moi*," (here, or come here). He will not understand it the first time; use the whip, touching him up under the girth, till he comes, then sooth him after the



punishment administered, pat and speak to him, and give him some sugar; begin again giving him a little more line, as soon as you know that he will not attempt to rush off; the horse will soon learn to obey the voice: at last let him out to the full extent of the line, slackening it at the word "*à moi*," if he comes at once, caress him and give him some sugar, otherwise hold the line steady, stand fast yourself, and touch him up with the whip till he obeys.

It is better to accustom the horse to obey through fear, than through the hope of recompense. He will never forget the causes that brought punishment upon him, and as you have taught him to escape the infliction by coming to you, he will obey willingly and quickly; if on the contrary, kind means are only used, he might forget them, and play some trick, and then *how* punish him for such a freak? It would be difficult, because the very prank he was playing would make him forget all about the accustomed reward, and he would only come back when he pleased. Thus you would be at his mercy, for he would obey only when he bethought himself of the reward.

You must make him fear and like you at the same time.

The horse should approach when you call, and throwing your body back suddenly should make him turn in any direction.

Lead him to the boards on the right hand, stand near his shoulder, holding him by the cavesson line, go away from him gradually as soon as he no longer tries to follow you. Hold the butt of the whip to him each time he tries to leave the boards; if he starts off in a trot before you order him, give the word "*Walk*," dwelling on the word.

If a horse is trained by a patient and observing person, the animal's intelligence will keep pace with his education, and in a few days he will walk on steadily, though the trainer be ten yards off.

To make him trot, lift the hand, shew him the whip, and say, "*Trot*," raising the voice and dwelling on the word; keep him going, and prevent him with the whip from falling again into a walk, if he hurries, shake the line to restrain him, bring him often to a walk, using the word, "*Walk*," and slightly shaking the line.

Make him gallop by the same means as far as the whip goes, but when you say, "*Gallop*," let it be with a louder voice than for the

trot. It is not the *word*, but the difference of intonation, which makes him obey.

From the "*Gallop*" to the "*Trot*," is the same as from the "*Trot*" to the "*Walk*," lowering the voice and dwelling on the word "*Trot*."

In addition to the variation in the voice, you must assist the meaning of the words, by moving the body more or less energetically, in proportion to the increase of pace you order.

Thus, walk quicker when he is galloping, slower when he is trotting, and slower still when he is at a walk.

Though you are a good way from the horse, he will nevertheless have his eye upon you, and will follow more easily your movements than the words of command, which he only understands through the various other indications which accompany them.

The horse having been accustomed to approach at the word "*à moi*," (or any other word you are in the habit of using,) you throwing your body back at the same time, he will easily learn to turn across the circus in the same way; give the word "*Turn*;" if he hesitates use the longe and whip to bring him to you; then lead him across, remaining at his shoulder; after repeating this till he comes to you, walk on with him, to keep him going to the opposite side.

Changes of hand are easier still, for the horse always tries to avoid you. To make him change, get a little in front of him on the side he is going to, and shew him the whip.

The mistrust he feels induces him to cut across the circus changing to the opposite hand; but you must use the line and the whip, if necessary, to make him come to you first, otherwise, instead of changing hand properly, he would finish by twisting round on his haunches.

Caress him and make him understand the way he is to go. In time, and by repeating these movements, he will come to know them perfectly, and will then anticipate your wishes.

This is so true, that I could not blow my nose whilst exercising one of my horses without the movement of my arm bringing him into the school immediately. I had mastered his faculties to such a degree, that all his attention was fixed upon me; and I could make him do all manner of things without opening my mouth, but merely by moving my head or shoulders, and this so little as to be imperceptible to the spectators.

When the horse does his work well, take off the cavesson; but when he does anything wrong put it on again. To prevent disobedience, divide the lesson into two parts, working the first part with, and the second part without the cavesson.

To teach a horse to "fetch and carry" requires great patience; but, however small the success at first, do not be discouraged. It is during this interval that the lessons are gradually taking effect on the horse's memory, and if you do not increase his difficulties by undue haste, he will profit by your lessons and come to understand your wishes perfectly.

Leave him in the stable and in his own stall, that he may not fret by thinking of you. Put in a white cloth some oats and sugar, go up to his near side, pass your right arm under his head, and make him open his mouth, by pressing the forefinger on his lower jaw; with the left hand put the cloth between his teeth; keep the thumb and forefinger on the upper and lower lip, and each time the horse tries to get rid of what he is holding, press the lips together sharply, and in a quick and marked manner; repeat this a hundred times if necessary, always putting the cloth with the oats and sugar back into his mouth; and above all, apply the slight punishment of compressing his lips, at the proper moment.

Sometimes after this tiresome beginning, the teeth will be kept closed a little longer; then caress him with hand and voice.

The oats and sugar impregnated with saliva will make the horse anxious to taste them, and he will rush at the handkerchief when you put it near his lips. Lower it or remove it to get him to follow, and soon, wherever he can see, he will try to get at it.

To make him pick it up off the ground, say, "*à terre*," (on the ground,) if he does not take it, try to shew him with your hand what is wanted, point out where the handkerchief is; if he will not go to it, the cavesson may be found useful.

Act carefully till you are convinced that it is not ignorance on the horse's part; if, after picking it up once, he was so capricious as to refuse to do it a second time, speak to him with severity, and use the whip, without, however, losing your temper.

You cannot, without punishment, bring even a well-trained horse to passive obedience. It often happened to me, with a clever mare I had, that, when I threw the handkerchief to some distance, I could not prevail upon her to pick it up, till I threatened her with the whip, then she at once rushed off, and brought it to me.

It is with regret I publish the means of making a horse kneel, limp, lie down, and sit on his haunches, in the position called the "*Cheval Gastronomer*."

This work is degrading to the horse and painful to the trainer, who no longer sees in the poor trembling beast the proud courser full of spirit and energy he took such pleasure in breaking in.

But I have gone so far that, though reluctantly, I must fulfil the task I have imposed upon myself.

To make a horse kneel, tie his pastern joint to his elbow, make fast a longeing line to the other pastern joint; have this held tight, and strike that leg with a whip; the instant he raises it from the ground, pull at the longeing line to bend the leg. He cannot help himself, but must fall on his knees. Have plenty of saw-dust, or other soft substance, to prevent the horse hurting himself in his fall, or blemishing his knees, and, to make it more safe, wrap something round the knees. Make much of the horse in this position, and let him get up free from all hindrance.

As soon as he does this without difficulty, leave off the use of the longeing line to make him bend his leg; and soon after leave both legs at liberty; by striking him on the shins with a whip, he will understand that he is to kneel down.

Once on the knees, bend his head well to the off side, and, supporting him with the left rein, pull the right rein down against his neck, *till* he falls to the near side; once down at full length, make much of him,\* and have his head held that he may not get up too suddenly, or before you wish him to do so. Profit by his present position to make him sit up on his haunches; raise his head and neck gently, and make him put out his fore legs; have a good hold of the bridoon reins with both hands, standing near his hind quarters; raise him gradually, and thus you will succeed in a few lessons, in making him sit in the position of the "*Cheval Gastronomer*."

Once the horse is accustomed to kneel, by using a whip you can easily make him walk on his knees. Take the weight off the right side by bringing the head and neck to the left, then touching *that* part (from which the weight has been removed) with the whip, put

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\* You can do this without assistance by placing your right foot on the right reins; this keeps the horse's nose raised from the ground, and thus deprives him of all power of struggling successfully against you.



it in motion ; when the horse has moved forward on that side, repeat the same on the opposite side, and so on from one leg to the other, till the horse gets quite into the way of it.

#### TO MAKE A HORSE LIMP IN IMITATION OF A LAME HORSE.

Use the longeing line, strike his leg with the whip and hold it up with the line, and by forcing the horse to move on at the same time, he must always fall on the leg that is at liberty, and after a little practice he will limp at the slightest threat with the whip.

\* \* \* \* \*

I shall not expatiate further on examples of this sort; what I have described already will prove quite sufficient to try one's patience upon. I should have abstained from the subject altogether, had not many people expressed a desire to become acquainted with the theory for thus shewing what an intelligent animal the horse really is—a theory which as yet had never been made public.

Few people take to this sort of work, and yet it is not without merit, when carried so far as to enable us to see into the animal's thoughts, and control his every movement by a mere gesture.

Every trainer of horses should devote himself to it sometimes. It is by no means useless in the profession he follows, and it is an amusing and instructive pastime when not carried too far.

This article will also have this advantage, that it will take from the mountebank the sort of superiority assumed over "school riders," whilst those antics were supposed to have been produced by means almost miraculous or supernatural, whereas they require less science and practice than is necessary to break in a horse in the most commonplace way.

THE END.

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